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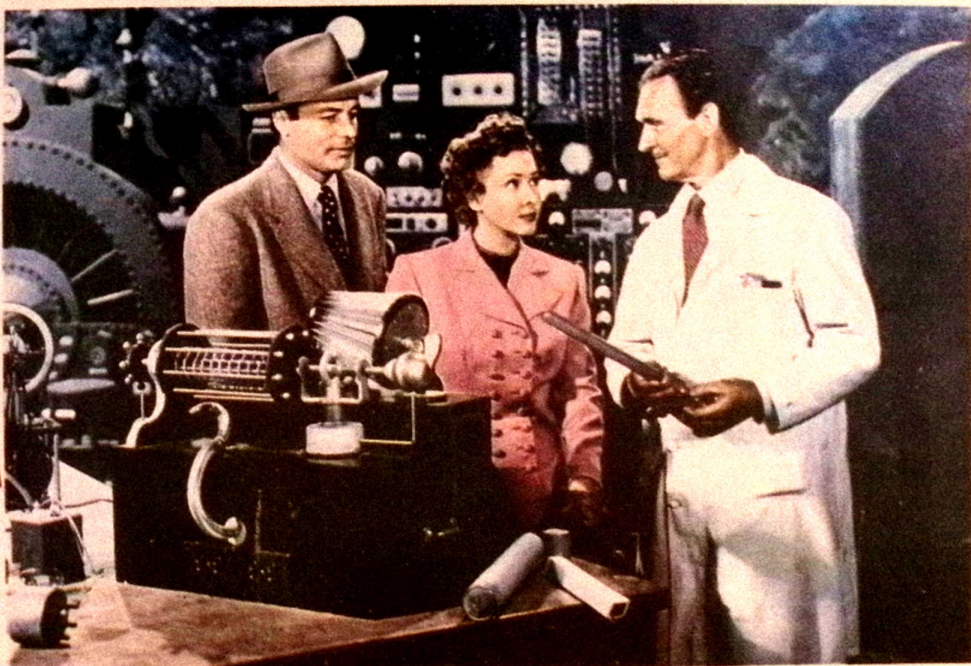
A
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IN
12 CHAPTERS

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CHAPTER
1



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REPUBLIC CONFIDENTIAL 1983 REPORT * RANDOM THOUGHTS

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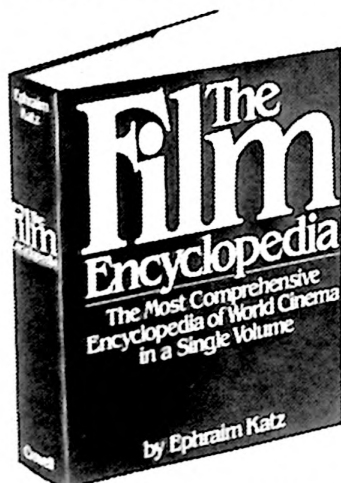
WESTERN STILLS: John Wayne (3); Clint Eastwood (2); Ronald Reagan; Roy Rogers and Dale Evans; Roy Rogers; Charles Starrett as The Durango Kid with Smiley Burnette; John Wayne, Ray Corrigan and Max Terhune as The 3 Mesquiteers; Tom Tyler, Bob Steele and Jimmie Dodd as The 3 Mesquiteers; Duncan Renaldo and Leo Carillo; William Boyd as Hopalong Cassidy; Gary Cooper; Allan Lane; Bill Elliott; Rex Allen; Robert Redford; Tom Mix and Louise Lovely in "The Feud"; Johnny Mack Brown, Nell O'Day and Fuzzy Knight; Randolph Scott; Errol Flynn; Tex Ritter; James Stewart; Glenn Ford; Lee Marvin; Clark Gable. All are priced at \$2.50 each.

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SERIAL HOWCASE

BY JEFF WALTON
 EDITOR SERIAL
 WORLD



What are heroes made of? Believe it or not I never thought about that before. Buster Crabbe died last Saturday. It was a sudden death, one in which gives really no warning. I was taking a quick cat-nap when my wife Jamie woke me out of a sound sleep and told me the very sad news. I went over to my file of stills on Mr. Crabbe and glanced down at them with affection. I spent many a time watching Flash and Buck race across the screen. Did you ever notice Buster's very distinct way of running on film. I always loved the way he ran to save Dale or darling Wilma. That made him a hero to me.

Clarence L. Crabbe was born in Oakland, California in 1908. He spent his younger years in Hawaii where he developed his swimming and surfing skills. He was an all around athlete and lettered in swimming, football, basketball and track. At the University of Hawaii he won the light-heavyweight championship of boxing. From Hawaii Crabbe finished his college education at USC and spend a full year at law school before the acting bug caught his fancy. Crabbe not only competed in the 1928 Olympics in Amsterdam, but in the 1932 Olympic games, and won a gold medal for free-style swimming record is very impressive with five world records broken and receiving more than 50 world and national swimming titles.

In 1971 at the age of 63 Buster set a world record of 6 minutes 37.1 seconds for the 400 meters in the senior mens free-style competition. Crabbe made almost 200 motion pictures of which nine were serials. He admitted that knocking out a serial in five or six weeks really did not qualify him for academy award consideration in the acting department. He also accounted at least 65 B-western features to his

film career. Many fans will remember his TV series CAPTAIN GALLANT of the FRENCH FOREIGN LEGION. His last screen appearance was in 1979 when he appeared as "GORDON" in the NBC TV series BUCK ROGERS. When Gil Gerard is saved by our hero Buster he asks his name to which Gerard replies he seems to re-call that they have met before. Buster replies "I don't think so, I was here way before your time." It was cute and of course touching. Buster and his wife celebrated their 50th wedding anniversary only a week before his passing. At the time of his death he was 75 years old. Mr. Crabbe's funeral was held the following Tuesday and over 300 fans and friends attended.

You never heard any scandal about Buster Crabbe. You never heard gossip or rumors about the man. He worked hard all his life to preserve an image of a hero. The one thing about film or video tape is that you can preserve a person's life on a TV or the big screen and once again see an image created to entertain and thrill. When you saw Buster Crabbe on the big screen you knew you were looking at FLASH GORDON or BUCK ROGERS. You sat in your seat with your heart in your mouth as the cliffhanging chapter was about to approach and you knew that Flash or Buck would never be able to escape Killer Kane or Ming's dangerous trap. Yet the following week he picked himself up and for roughly 20 minutes leaped around the screen once again to delight us all over again.

We'll miss you Buster Crabbe. You made our youth so enjoyable. You made us all want to be a clean living individual such as yourself. You gave us a course in which to follow. You showed us that good will triumph over evil.

Buster Crabbe I'll miss you. I'll really miss you!



MARS ATTACKS CRABBE

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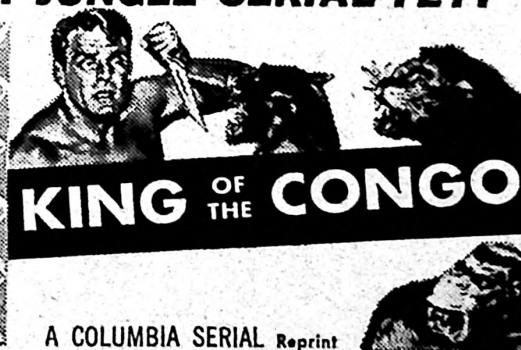
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MARS ATTACKS

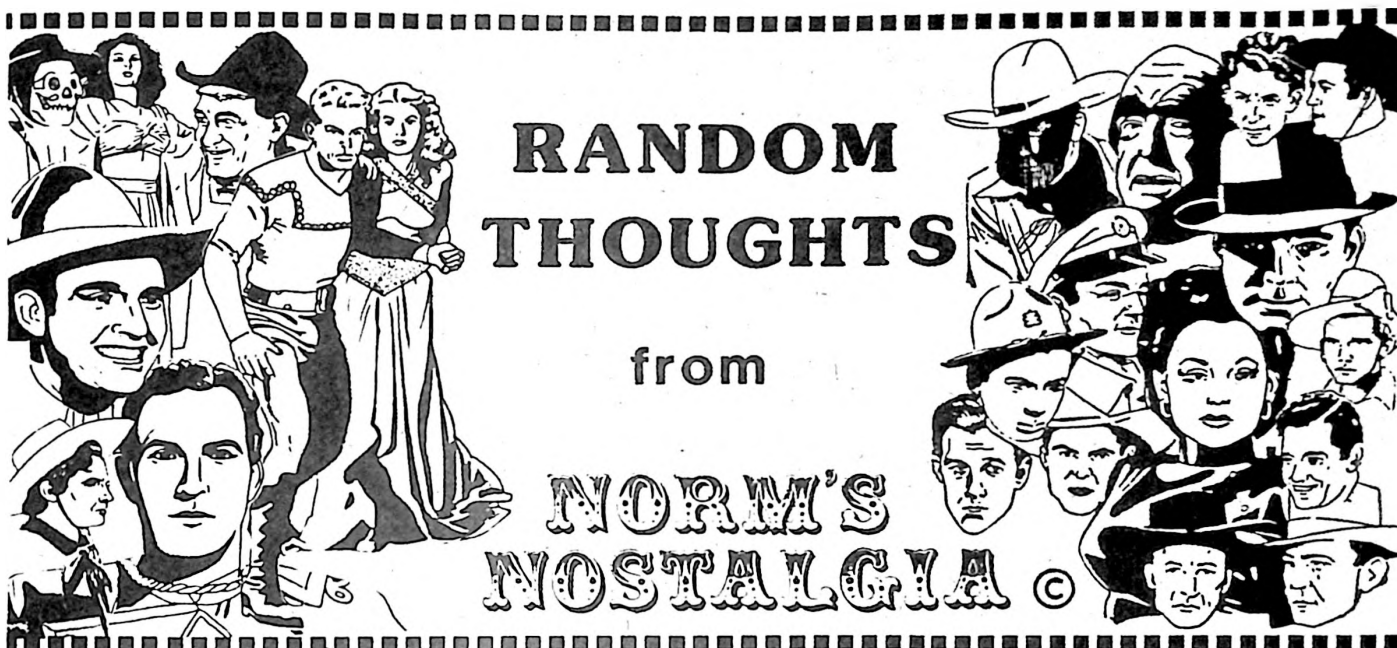
THE WORLD

LARRY BUSTER
CRABBE
JEAN ROGERS · CHARLES MIDDLETON



BUSTER MAY BE GONE, BUT BUCK & FLASH WILL ALWAYS BE WITH US!





By Norm Lynch

CHAPTER THREE

It appears that this column is off and running, and I thank you for your interest! I have really enjoyed and appreciated the letters I've received since CHAPTER ONE appeared. THANK YOU!...We mentioned that WILLIAM BAKEWELL is a realtor now. Good friend BILL CLINE writes that tall, handsome JACK HUPP, husband of MARIE WINDSOR (who was a Charlotte guest last year), has employed Bakewell off-and-on as a realtor for over 32 years. Bakewell has alternated between acting and selling real estate all that time. Hupp was a close friend of JOHNNY MACK BROWN. I'm sure that Bill Cline, and all fans of Marie, will be happy to know that she now has a star on Hollywood Boulevard's Walk of Fame. Her career began at MGM in 1946 and she appeared in 74 films. Marie was the 1,757th celebrity to be honored with a star...SERIAL WORLD #31 announced that the Matinee At The Bijou group was making available to PBS-TV stations the serials THE LOST JUNGLE, THE PHANTOM CREEPS, RIDERS OF DEATH VALLEY and THE WHISPERING SHADOW. GRADY FRANKLIN, editor of THE WESTERN FILM, advises that the Six-Gun Heroes people plan to get into the act with THE MIRACLE RIDER, ZORRO RIDES AGAIN, LAW OF THE WILD, and HOLT OF THE SECRET SERVICE. WOW! Is the movie serial making a comeback? This looks like a field day for PBS viewers!...ROBERT CHERRY is looking for a copy of the pressbook synopsis to DAUGHTER OF DON Q, and will be happy to pay the costs in obtaining said synopsis. Write him in care of me. Robert writes that he met KIRK ALYN at a film festival in L.A. in 1977, that Kirk looked great, and is a scholar and a gentleman. I recall vividly my first meeting with KIRK ALYN and DAVE SHARPE. It was at HOUSTONCON '73, and it

was an experience I will never forget! As I walked through the doors of the Mariott Motel, I was impressed by a very distinguished looking man whom one could easily mistake for a wealthy Texas cattle rancher. But beneath the long silver-gray hair and thick moustache, I recognized and greeted DAVE SHARPE, whom I had admired ever since he played good-guy novice G-man Ron Merton in DICK TRACY RETURNS. Dave asked why I was late arriving and I explained that I had a cartoon deadline to meet for the Sunday School magazine publishers who has used my stuff for the past twenty years. From behind me, a deep voice boomed, "A religious cartoonist? I want to talk to you!" It was SUPERMAN himself, KIRK ALYN. Kirk is an expert on religions, not just Christianity, but ALL religions. Dave also was a deeply religious man, and for the next fifteen minutes, the three of us engaged in quite a discussion. In fact, THEY were the stars, but THEY interviewed ME! It was one of those truly great moments in my lifetime! They are two of the finest gentlemen God ever set on the face of the earth!...My sincere thanks to BILL CLINE and JIM STRINGHAM for their letters to JEFF WALTON regarding this column. Bill's book, IN THE NICK OF TIME, will be published by McFARLAND & CO. who also published THE VANISHING LEGION by JON TUSKA. Be assured that anything Bill or Jim write is ACCURATE!...JACK BOULDIN writes that there is a monthly gathering of fans in Wytheville, Virginia, where old B-westerns and serials are shown. Jack has high praise for the movie serial brochures produced by NOSTALGIA ENTERPRISES, 11702 Venice Blvd., Los Angeles, California 90066 (and so do I)! Their ad appears in both SERIAL WORLD and FAVORITE WESTERNS...More good news for us serial fans. JACK

MATHIS ADVERTISING now is setting type for **REPUBLIC CONFIDENTIAL** which will contain an index of credited appearances of every performer who worked on the Republic lot; a serial synopsis-endings section; plus a serial pressbook covers section. **HAWG HEVVIN!**...Hollywood stuntman **DEAN SMITH** visited Houston in March, both on cattle business, and to obtain financial backing for an old-fashioned western he hopes to produce. It is a biographical film about the late cowboy star **TOM MIX** (**THE MIRACLE RIDER**). John Wayne's son, **MICHAEL WAYNE**, is tentatively scheduled to direct, and **DALE ROBERTSON**, **BEN JOHNSON** and **O.J. SIMPSON** have (tentatively) agreed to act in it...Happy Coincidence; **LIVINGSTON** and **CORRIGAN** are two towns located a few miles apart on Route 59 here in Texas...Supercartoonist **MARIO DEMARCO**, who writes and illustrates some great articles on western stars (**DICK FORAN**, p. 19, #9 **FAVORITE WESTERNS**, for example), has a new book out titled, **REPUBLIC'S WILD & WOOLY WESTERN HEROES, HEROINES, HEAVIES & SIDEKICKS** which is of interest to all who admired Republic's stable of stars. I especially appreciated his recognition of the Gower Gulch Cowboys. The price is \$7.75 (\$8 in Canada) and it can be ordered from Mario at 152 Maple, W. Boylston, Mass. 01583. A welcome addition to your library...**JIM**

STRINGHAM recently viewed **ADVENTURES OF CAPTAIN AFRICA** and reports that **BUD OSBORNE** is the character used to match the **FRANK BUCK** footage from **JUNGLE MENACE**. Jim says Osborne looks the part, and tells most of that part of the story in flashback...Western serials receive their due recognition in **THE GREAT WESTERN PICTURES** by Parish and Pitts, an excellent reference book for western fans. It can be ordered from **SERIAL WORLD BOOK CLUB** for \$25.00...Remember how Republic always established the hero's superior ability and intelligence in Chapter one of each Episoder? **RALPH BYRD** recognized a different type of sawdust on a puppeteer's costume to solve Brewster's murder in Chapter One of **DICK TRACY**. **RICHARD BAILEY** knew that a certain type of clay came from only one source to start the **MANHUNT OF MYSTERY ISLAND**. And **LINDA STERLING**, using Judo, bested two male adversaries in a matter of seconds in **THE TIGER WOMAN!** In some serials though, the villains were far more colorful than the heroes, and we returned week after week to see what new nefarious plots they would hatch. Bless 'em all!...Remember, if there is some serial news in your area, I'd like to hear about it! Drop me a line at **NORM'S NOSTALGIA**, 1726 Maux, Houston TX 77043. Happy Viewing!



SERIAL WORLD'S number one hero **RALPH BYRD** solves **BREWSTER** murder in Republic's **DICK TRACY**. Above Norm Lynch tells how.

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Screenplay by SHERMAN LOWE, BASIL DICKEY,
GEORGE H. PLYMPTON, JACK O'DONNELL
Story: OLIVER DRAKE
Asst. Director: ED TYLER
Assoc. Producer: HENRY MACRAE
Musical Director: CHARLES PREVIN
Editor: SAUL GOODKIN
Song: 'Ride Along' by MILTON ROSEN &
EVERETT CARTER

Cast

DICK FORAN as JIM BENTON
LEO CARILLO as PANTO
BUCK JONES as TOMBSTONE
CHARLES BICKFORD as WOLF READE

NOAH BEERY JR. as SMOKEY
LON CHANEY JR. as BUTCH
GUINN 'BIG BOY' WILLIAMS as BORAX BILL
GLENN STRANGE as TEX
JEANNE KELLY as MARY MORGAN
JAMES BLAINE as JAMES KIRBY
MONTE BLUE as RANCE DAVIS
WILLIAM HALL as GORDON
ROY BARCROFT as DIRK
DICK ALEXANDER as PETE
JACK ROCKWELL as TRIGGER
ETHAN LAIDLAW as RUSTY
WILLIAM PAGAN as THE MARSHALL
ERNIE ADAMS as CACTUS PETE

JACK CLIFFORD as LAFE HOGAN
 JAMES GUILFOYLE as JUDGE KNOX
 EDMUND COBB as SALTY
 TED ADAMS as HANK
 RUTH RICKERBY as KATE
 BUD OSBORNE as STAGE DRIVER
 JACK PERRIN as GUARD
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 JAMES LUCAS as THE BARTENDER
 ALONZO PRICE as WILSON
 ART MILES as EVERGREENE
 ED PAYSON as BUCK
 JAMES FARLEY as GRAHAM
 WILLIAM JUSTICE as JOE MILLER
 IVAR MCFADDEN as BRAGG
 KEN NOLAN as BANK CASHIER
 JAY MICHAEL as BANK CASHIER
 JEROME HARTE as RICHARDS

Episodes

- | | |
|--------------------------|----------------------------|
| 1. Death Marks The Trail | 8. Descending Doom |
| 2. The Menacing Herd | 9. Death Holds The Reins |
| 3. The Plunge Of Peril | 10. Devouring Flames |
| 4. Flaming Fury | 11. The Fatal Blast |
| 5. The Avalanche Of Doom | 12. Thundering Doom |
| 6. Blood And Gold | 13. The Bridge Of Disaster |
| 7. Death Rides The Storm | 14. A Fight To The Death |
| 15. The Harvest Of Hate | |

1: DEATH MARKS THE TRAIL

In the days of the old west, men came to California to find wealth in the gold fields. As they battled the elements to eke out a living, unscrupulous men sought to steal it from them by trickery or violence. In some parts where the law was seldom seen, groups of Vigilantes, fearless men dedicated to fighting outlaws, sprang up. Such a group was known as the 'Riders of Death Valley' led by Jim Benton. Patrolling the Death Valley area and the town of Panamint, the Riders consisted of Jim, his chief lieutenant Tombstone, Pancho Lopez, Borax Bill, Smokey and Tex.

While watering their horses at a desert water hole, Jim and his pals are joined by Smokey, who has been riding frantically from Panamint to find them. He tells Jim that Kirby and Davis, the two owners of a saloon in town, are planning to hold a quick meeting to set up a 'Miner's Protection Association.' Jim realizes that the two men have set it up so that all the miners can't be at the meeting; only the ones that the two men can control. It's a trick to gain control of the various claims in the gold fields. Smokey is ordered to wait and rest his horse while Jim and the others ride to Panamint to stop the meeting.

At the saloon, a lot of activity is going on, with customers drinking, the musicians dancing, etc. And through the crowd walks a figure nobody wants to get into an argument with; Wolf Reade, one of the meanest killers in the territory, an outlaw whose gang of cut-throats has been called 'The Wolf

Pack.' Entering the office where the two owners, James Kirby and Rance Davis, are making their plans for the 'Association,' Wolf wants to get cut in on 50 per cent of the holdups he is secretly doing for the two thieves. Davis is ready to draw on Wolf, but Kirby stops him as his stooge, a well-dressed man named Gordon, watches. Wolf then throws his bombshell. Kirby had told him to rob the stage from Perdue that is to come into town that day ostensibly because of a gold shipment. But Wolf, through his sources, knows the truth; on that stage is money for the town bank run by Lafe Hogan. Hogan had taken out a loan from Kirby to keep the bank going until the money came in. If he can't pay off at noon that day, the bank will be controlled by Kirby and Davis. Kirby has to give in and Wolf leaves. Davis is all for killing Wolf, but Kirby says, 'I'm not gonna cut off my nose to spite my face.' He knows that he still needs Wolf's tactics. The two men and Gordon go outside to the saloon proper to start the meeting that will bring about their bogus Miner's Association. Everything seems to be going the heavy's way, such as when an old man starts to protest at Jim Benton not being there, questioning Kirby's motives. A henchman slugs the old man who falls back into his chair.

As Kirby is about to continue his dirty work, Jim and his men enter. Benton sauntering up to Kirby, who listens to Jim and bluffs, 'Are you saying that this meeting isn't on the level.' 'I'm not saying,' Jim replies, 'I'm telling you.' Seeing he's cornered, Kirby is forced to agree to another meeting when all the miners can be there. To cover up his defeat quickly he offers drinks on the house. The Riders are no different from the others when it comes to free drinks and get to the bar, especially after Pancho comments that Kirby's 'Association' seems to have been finished before it started.

Just then, through the swinging doors of the bar comes Smokey, carrying the form of an old man, one Chuckawalla Charlie, an old desert prospector. He gets Charlie to a table while Jim gets a drink for the old man. Smokey says he found Charlie lost in the desert, suffering from sun and thirst and mumbling something about 'the Lost Aztec.' The Riders and Kirby and Davis are startled. The Lost Aztec is a legend, fabulous lost gold mine along the order of the famed Lost Dutchman mine. As Jim and the others look on, Charlie fumbles in his pocket and brings out a rough map, saying that Jim is half owner of the mine. The other half is to go to someone named Mary. Jim's share is due to the fact that he was the only one who would grubstake Charlie. Charlie then passes on, dropping the map. All are saddened, and Kirby takes advantage of this to reach down stealthily for the map. But Tex spots him and steps on the man's hand, picking up the map and giving it to Jim. The Riders are trying to figure out who 'Mary' is. Bill thinks it may have been the old man's burro, he was eccentric enough to do it.

Pancho then recalls that Tombstone, who is on his way back from Perdue, knew Charlie longer than Jim. He might know who this 'Mary' is. The group agrees. Just then, into the saloon comes Lafe Hogan, owner of the Panamint Bank. He's rather agitated about something and tells Jim about a shipment of money that is coming in on the stagecoach. He also tells about the agreement he made with Kirby and Davis. What is causing his worry is that he has heard that Wolf Reade and his men are in the area of the stage trail.

Jim decides to head out to meet the stage with the Riders.

Meanwhile, Tombstone is riding back from Perdue and spots the stage over a rise. Deciding that he has enough riding for one day, he pats his horse and says, 'Well, Silver, here's where we cheat a little.' The horse is smart for within a few



minutes it is pretending to be lame. The stage driver spots Tombstone and recognizes him. It is only a matter of a few seconds for Tombstone to get a free ride aboard the stagecoach. Inside, he finds himself seated next to a very attractive blonde-haired girl who is talking with a couple of men, businessmen by their looks, who are telling her about the danger of outlaws and the good work of Jim Benton and his Riders. Tombstone is quietly listening to everything but receives a bit of a jolt when the girl identifies herself as Mary Morgan, niece of Chuckawalla Charlie.

Up ahead, Wolf, Butch and the rest of the outlaws lie in wait for the approaching stage. When it passes they ride after it, guns blazing. A running gun battle ensues. The shotgun guard is hit, and the two businessmen get it as well. Tombstone has pushed Mary down inside the coach, and is now firing away with a rifle at the pursuing outlaws.

As the attack commences, Jim and his men ride up and spot the carnage. Pancho remarks, "You think we are too late, no?" Jim yells, "No!" and the Riders spur into action pursuing the heavies, firing after them in the running gun battle. Some of the outlaws are hit, while Wolfe, pursued by Jim, manages to transfer to the stage, now driverless, and takes over the reins. Jim catches up with the coach a few minutes later and transfers aboard as well. He and Wolf slug it out atop the vehicle with Wolf knocked off the coach. Jim takes over the reins as Tombstone continues firing. But the team is out of control and breaks loose from the coach. Tombstone sees the danger and turns to Mary. The coach, with Jim in the driver's seat and Tombstone and Mary just about to leap

from the coach, goes off a cliff and plunges down hundreds of feet into the river below with Jim, Tombstone and Mary aboard!

2: THE MENACING HERD

As the stagecoach runs wild, Tombstone grabs Mary and the two leap from the stagecoach, rolling safely down an incline. As for Jim, when the stagecoach goes over the cliff, he leaps off and lands on the sloping side of a cliff, managing to secure a precarious hold for himself. Back at the incline, Tombstone looks at Mary, who is all right, and, ever the gentlemen, says, 'hello,' and then starts to help her up. They hear Jim's voice, echoing from the cliff/chasm, yelling for Tombstone to help him out. The two rush over to the cliff where they see Jim, hanging on for dear life to the crumbling hold that he has. Tombstone can't resist rubbing the situation in as he cheerfully introduces Mary, telling Jim, 'Take off your hat you big lug, there's a lady present.' Silver, Tombstone's horse, serves the purpose of rescuing Jim when Tombstone ties a rope to the saddle and throws the other end to Jim. Jim is hauled out just as the rest of the Riders join them. Jim is mad enough to deck his friend, but Tombstone quickly gets out of it by presenting Mary properly and explaining that she's Chuckawalla Charlie's niece. Jim and the others are sobered for a moment as Tombstone and the girl don't know that Charlie is dead. But there's another pressing matter at hand; they have to begin to get the money out of the stage in the river below. Jim, Tombstone (Tomb for better reference from now on), Pancho, Bill and the others start the operation so they can get the cash back into town.

Meanwhile, Butch, Pete and Trigger are waiting for orders from Wolf on what action to take regarding the money on the stage. One of their men rides up and tells Butch what happened, and the trigger-man decides to find his chief and get his decision.

Back at Panamint, in the bank, Hogan is nervously waiting for the arrival of the stagecoach with the money while Kirby and Davis are standing by with Judge Knox, transfer-of-ownership papers in hand. Judge Knox is berating Lafe for signing the paper for that incredible loan to the two saloon owners, but is forced to help the two men because of his duty of enforcing the law. It is now one minute to twelve, one minute till the deadline when Jim walks in and punctuates his arrival by shooting the face of the clock. As Kirby and Davis watch in helpless anger, Jim and the Riders bring in the money from the stage and Kirby and Davis are paid off by a happy Lafe Hogan. Tomb is standing outside at the door when a man starts to enter. "Can't you see the bank's closed," he cracks. When the man inquires if the bank's going out of business, Tomb remarks dryly "Just going back to it's original owner." With their plot to take control of the Panamint bank balked, Kirby and Davis try their next plot; to get the map of the Lost Aztec mine from Jim. Davis bluffs that he and Kirby are acting as representatives for Mary Morgan, Charlie's niece and as she is co-heir, Jim should hand over the map so her interests may be looked after. This ploy is called when Tombstone brings in the real Mary. The heavies are caught in their own lie, but still try to bluster when Kirby suggests that a third party should be along on the planned expedition for the Lost Aztec mine, despite Mary's assurances that she has implicit confidence in Jim. Jim decides to go along with the idea of Kirby's and Davis is appointed to go along.

The next day, the Riders, Mary and Davis set off to meet Jim at Soda Springs. But upon arrival, they find Jim is not

there with the map. Tomb can tell by the signs that Jim has arrived yet. What has happened is that Jim, riding to meet the group, has been waylaid by Butch and a couple of outlaws, acting on orders from Kirby. They plan to take him to Wolf. At the cabin hideout of the outlaws, Wolf prepares to help the memory of the very defiant Jim Benton by giving him Wolf Reade's 'Memory Course.' Namely, let Butch work him over with a hot branding iron! Meanwhile, Tombstone has gone to look for Jim and finds a spur that Jim left when he was captured. He follows the tracks to the outlaw's cabin and knocks out the guard. He then bursts inside, both guns drawn, covering the heavies. Jim is ordered freed and the two make their escape as an enraged Wolf snarls, 'You won't get away Benton!' The outlaws get to the horses and ride in pursuit of the two frontiersmen.

The chase leads through the twists and turns of the huge Death Valley area, leading to an area where a herd of wild horses (apparently the same herd seen by Mary in chapter one) is dwelling. The heavies are firing at the two Riders and they are firing back. But the shots panic the horses.

The wild animals start to stampede right towards Jim and Tombstone. The two men see their danger and prepare to turn around. 'The horses in front of us and Wolf and his men behind us. Some fun!' Tombstone cracks, Jim is more to the point, quoting Pancho's favorite saying, 'Let's went!' They turn and start racing away from the herd, which is thundering only a few feet behind. The two men start firing in the air towards the herd to try and turn them, but the mass of wild animals keeps coming. Suddenly, Jim's horse stumbles, throwing him. Benton lies in the path of the wild horses. The stampede thunders down upon and right over him!

3: THE PLUNGE OF PERIL

When Jim fell from his horse, the cinch of his saddle came loose and the saddle went with him. Thinking quickly, Jim pulls the saddle over himself, with the horses jumping over his form, leaving him unhurt. Tombstone is forced to hide in a recess in one of the canyon walls, while Wolf and his men are sure Jim and Tombstone have been finished. Wolf, in answer to Butch's query as to how will they get the location of the Lost Aztec with Jim dead, orders Butch and some men to the location of the expedition, near Immigrant cut. When the stampede of horses passes, Tombstone spots Jim, and joins him, chiding him for not fastening his saddle tight enough. Jim snaps back, 'I didn't have much of a chance to tighten it, back there.' The two riders start off to join the expedition.

However, Dirk and Rusty, two of Wolf's men, spot the two riders and ride to tell Wolf. Butch and Pete, at another area, spot the two men also and decide to stop them. Butch, however, has decided to kill off Benton just on principle; the man's luck has him bugged. As the two heavies wait in ambush, Jim and Tombstone come riding along. But Jim spots the shine of the sun on the rifle barrel and tells Tomb, who cracks, 'Well, it ain't an umbrella!' The two make for the rocks as Butch and Pete open fire. A gun battle begins. Meanwhile, Wolf and his men ride to go after Jim and Tombstone. Meanwhile, suspecting something, Tomb has Jim keep Butch and Pete busy while he makes his way along the ledges to look around. He spots the approaching wolf-pack and rejoins Jim after taking some pot shots at Wolf and his boys. With the outlaws on both sides, Tomb is sure they're trapped, but Jim decides to try something this time and makes his way to a lower level of the canyon floor while Tomb keeps the outlaws busy. He gathers up some brush and lights it, starting a kind of smoke screen. He rejoins Tomb and tells him to get mov-

ing, but Tomb wants to get just one more shot at the heavies. Jim's orders prevail. While the outlaws watch the smoke screen, unsure of what Jim and Tomb are doing, the two Riders are looking down at the now almost extinct brush fire, dropping bullets into the blaze. The two then leave, but some distance away, Tombstone stops. When Jim tells him to come on, Tomb complains, 'Aw, I want to see those birds battle a bonfire.' Reluctantly he follows Jim. But they have to go on foot along the ledge — their horses are gone.

Wolf and his men, thinking they have finished our heroes (due to the lack of gunfire), make their way toward the smoke only to be stopped for a moment by the cartridges going off in the fire. When the firing dies down, Wolf and his men see how they've been tricked and also realizes that their quarry could only go on foot along the ledge. At that moment, however, Jim and Tomb have been spotted by Pancho, Smokey, Tex and Borax, who found their horses and came looking for them. The group is reunited and they head back to Soda Springs to rejoin Mary and the others.

At their hideout, Wolf and his men are sitting around when Rusty rides in with news of the expedition's location. Realizing the group is near Immigrant Pass, Wolf gleefully orders his men to ride for the pass, the perfect spot for an ambush. Meanwhile, the expedition is making its way towards the pass, with Jim and Mary at the head. Mary is looking back at Davis, riding toward the back of the wagons, and tells Jim that she's become uneasy about Kirby's interest in the map to the Lost Aztec. Jim assures her that Davis will be taken care of later. Meanwhile Wolf has spotted the wagon train and orders his men to scatter. The outlaw leader wants Jim and Mary taken alive in order to get the map. The outlaws attack and Jim orders the wagons to make a run for it. The Riders keep a running gun battle going with some heavies hit. Mary is being given a hard time by Rusty, but Jim, seeing her plight, comes to the rescue and knocks the heavy from his




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horse. He then grabs Mary and transfers her onto the wagon Borax is driving. But another gunman catches the wagon and attacks Borax. Jim rides up to the wagon and gets aboard, battling the heavy, while another gives Borax the business. Mary is knocked to the floor of the wagon as Bill and his attacker fall off the wagon to the ground. The cover of the wagon is ripped off by a tree limb, revealing Jim and his opponent slugging it out. But the team is running wild, just as Jim knocks his man from the wagon. The wagon tongue works loose just as Jim gets Mary to her feet. The two look on in horror and then duck back into the wagon as it hurtles over a cliff into the rocks of the river below!

4: FLAMING FURY

As the wagon starts to go over the cliff, Jim and Mary leap from it into the water before the vehicle crashes. Meanwhile, Tombstone and the others are still in a running gun battle with the heavies but manage to drive them off before starting to search for their two companions. Wolf and Butch, in the meantime, have decided to try and find Jim and Mary, even though they are sure the two are dead; one of them might have the map.

Mary has made her way through the river's strong current and gets to shore but faints from her efforts. Butch, Rusty and Pete find the girl and are joined by Wolf. The girl is still alive and Wolf decides to use her to force Jim to turn over the map to the Lost Aztec. Jim, however, has made his way to safety by some brush nearby and hears the plan of the outlaw leader. Spotting the approaching Riders, Wolf and his men leave, taking Mary with them. Their destination; the ranch of a man named Hank. When the riders reach the spot of the crash, Jim rejoins them, Tombstone berating him, 'With all those square miles of desert you have to pick the water.' He tells his companions what happened and they ride off to search for the girl.

At Hank's ranch, Wolf has Butch take Mary into the small cabin where 'Ma,' an old lady with the disposition of a rattle snake, is left to guard her. Wolf then orders a man named Rimrock to take a message to Jim — he wants Jim to meet him, alone, at sunup, with the map. Rimrock isn't crazy about the idea, but he's too afraid of Wolf to refuse. Inside the cabin, Ma is trying, at least she's doing her idea, of being neighborly by offering Mary a shot of whiskey. Mary refuses, while the old lady gulps the booze down.

Meanwhile, night has fallen and a weary and disheartened group of Riders have returned to camp without Mary. Davis chides Jim for quitting so soon, secretly hoping that the girl is never found. Meanwhile, Pancho is telling Borax a wild story of his heroism during a battle, complete with guns, murders and stabbings until Bill has him stop when Pancho is about to use a real knife to demonstrate. Suddenly, Pancho declares that he hears 'footprints' moments before Rimrock rides into camp. The man relays Wolf's message. Tombstone is mad as blazes and all for getting the men and going after Wolf, but Jim agrees to follow Wolf's deal; it's the only way to get Mary back.

The next morning, Jim and Rimrock ride along the twists and turns of the Death Valley canyons, with Dirk and Rusty following some distance behind. Rimrock tells Jim that this was done to make sure Jim didn't pull a double-cross. However, Jim rightly suspects a trap and covers Rimrock with a gun and orders him to ride into a kind of grotto where he switches clothes with the man. The following heavies have lost the two but spot them again, not knowing of the switch. Meanwhile, Wolf, Butch and the rest of the men, are lying in

wait with Wolf eagerly looking forward to plugging Jim, whom he is sure has the map on him. Mary overhears some of the heavies talking of this but Ma blocks her way as she tries to run out of the cabin.

When Jim and Rimrock ride into sight, Wolf fires at, and kills the man he believes to be Jim. 'Rimrock' flees behind some rocks, while Wolf and his men find, to their chagrin, that they killed Rimrock in Jim's clothing. Jim, meanwhile, is circling around some rocks to the cabin. He breaks in and covers Ma, exchanging Rimrock's hat for one resembling his old one, now with a bullet hole in it. But as soon as Jim and Mary get to some horses and ride off, Ma starts yelling the alarm. Wolf and his men get to their horses and are in hot pursuit of Benton and the girl. Jim realizes that he and Mary will not be able to make it to the Riders' camp in time; the horses are already worn out. Spotting a miner's shack the two head for it and get inside with Jim holding off the heavies. Wolf, determined to get them out, orders his men to start loading brush into an old wagon, which he sets with ropes so it will crash into the cabin. Meanwhile, Mary has found more ammunition and dynamite in the cabin, and starts giving Jim bullets. The brush in the wagon is lit by the outlaws and the flaming mass is sent rolling at the cabin. Dirk gloats, telling of the materials inside. Wolf, on hearing this, is ready to belt him. He wanted Jim and Mary alive. Jim, spotting the approaching wagon, yells that the outlaws are trying to smoke them out and tries shooting at the ropes causing the wagon to head for the cabin. But the wagon rolls on, ploughing into the cabin. Moments later, the explosives are set off and the cabin, with Jim and Mary inside, is blown to bits!

5: THE AVALANCHE OF DOOM

As the flaming wagon rolls towards the cabin, Jim spots a trap door in the floor of the shack. He and Mary drop down through the door to a tunnel beneath moments before the wagon hits the cabin and it is blown to bits. Wolf has his men join him and ride to the cabin to find any remains of Jim and Mary. Wolf is still sure one of them had the map and wants to find it. As the gang searches the wreckage of the cabin, Rusty finds the trap door under some beams. Wolf has him go down and moments later, the gang hears him yell that he found Jim and Mary. The two are pulled to the surface, unconscious from the concussion of the blast and Wolf orders them taken to Hank's place.

Meanwhile, at the expedition's camp, the group is having coffee, waiting for Smokey and Tex to come back from their shift of hunting for Jim and Mary. Tombstone is reluctantly giving Davis some coffee, while the shyster starts needling the group, saying that Jim probably never planned to come back. He's all for going back to Panamint. Tombstone resists the urge to kill just as Pancho spots Smokey and Tex returning. Unfortunately, Smokey and Tex have found no sign of their missing friends. Pancho and Tombstone plan to go on, after taunting Davis into having to go along with the group. Davis blusters that he's staying to protect Mary's interests. Before he leaves, Tombstone tells Smokey to keep an eye on Davis.

Back at Hank's place, Wolfe has finished searching the unconscious Jim and can't find the map. Kate ('Ma' in the last chapter) can't find it on Mary. As Wolf and the group talks, Jim comes to a bit. Butch suspects that Jim may be playing possum, and Wolf is sure that there is one method of making sure. He whips out his gun and fires at the post above Jim's head. Jim doesn't flinch, but Mary comes running out past Ma and demands to know what Wolf thought he was doing. The outlaw leader says he just wanted to see how close he

could shoot near Benton without hitting him. But Wolf's satisfied that Jim is still unconscious. However, Mary, terrified for Jim, says he's dying. Worried that Jim might die without revealing where he hid the map to the Lost Aztec Mine, Wolf orders Pete to ride to town for Doc Hedges.

Meanwhile, Pancho and Tombstone have continued searching the twists and turns of the canyon, when they come upon a mass of tracks. Tombstone spots the tracks of the outlaws, but Pancho can't make it out among the wild horse prints. Tombstone says to Pancho it's usually 'what you don't see,' which confuses Pancho considerably, giving him the idea Tombstone has eye trouble. As they continue, they spot Pete riding along to town and give chase. Pancho whips out his lariat and wants to lasso Pete, who turns around and starts firing at the two pursuers. But Pete is hit by a lucky shot and Pancho ropes him from his horse. When Tombstone and Pancho start questioning him, Pete denies knowing of Jim and Mary. Pancho wants to kill him, and Tombstone seems to go along with the idea, giving him an area the size of a half-dollar, over the outlaw's heart, to fire at. Pete cracks as Pancho takes aim, and lies; the two Riders tie Pete up to leave him at the desert site until they check on his story. Terrified of being left alone in the hills, Pete yells that he lied and says that Jim and Mary are at the Elkhorn Mine, the site of Hank's cabin. The two say they'll come back for Pete who screams that the coyotes will get him. Pancho cracks, 'the coyotes, they are very particular about who they associate with.'

Back at Hank's place, Jim comes to, with only Hank watching him. The rest of the gang is waiting impatiently for the doctor. Getting an idea, he starts pretending to be delirious, mentioning the map. Hank tries to press him, but Jim, still pretending, asks for water. Anxious to learn where the map is, Hank gets him water, but as he bends down, Jim grabs his gun and covers him. He has Hank call Kate, and then gets Mary. Mary and Hank are tied up.

Outside the cabin, Wolfe is getting nervous about the delay in the doctor's arrival. Rusty is sent inside to check on Jim. When he walks in, Jim, warned by Mary, knocks Rusty out and the two go out the back door to the horses. They saddle mounts as Rusty comes to, just as Kate, in her struggle to get free, tips over the table — onto Rusty, damn near knocking him out again. Rusty unties Hank and Ma and learns what happened. The outlaws are alerted as Jim and Mary race away. Dirk is the first to go after them, with Wolf and his men right behind.

Pancho and Tombstone, still hunting for Jim and Mary, spot the pursuit with Tombstone ordering Pancho to get the Riders; he's going to help Jim and Mary. Dirk has rejoined Wolf, Butch and the others and tells them that Jim and Mary are headed for Needle Eye Cut. Wolf orders Trigger and Rusty to cut ahead of them to the end of the Cut and roll some boulders down to block the cut.

As Jim and Mary approach the pass, Trigger and Rusty start a large boulder rolling down the mountains, then start another. But the first boulder has done the trick starting other masses of stone rolling until a gigantic landslide has begun. Jim and Mary, hearing the noise, look up. Jim orders Mary to ride back so they can get away. But the avalanche is too big and moments later, Jim and Mary are engulfed in the avalanche!

6: BLOOD AND GOLD

As the avalanche roars down upon them, Jim and Mary spot a cave in the face of the rock wall and manage to ride in-

side in time to escape death. However, the entrance to the cave is sealed by the boulders. As the two look around for another entrance they find they are trapped. But there is air coming from a small opening at the back of the cave; an exit which was also blocked off by the rocks. Meanwhile, Wolfe and his men are joined by Rusty and Trigger. Wolfe glares at Rusty and snarls, 'Is that what you call a "few boulders?"' Butch starts to try and calm his chief down; Wolf cheerfully tells him to shut up. With Mary and Jim apparently finished, Wolf's next plan is to find Tombstone and the rest of the Riders and work them over one by one until they give up the map.

Inside the cave, Mary, at first going a little stir-crazy, but calmed down by Jim, spots Tombstone riding nearby and the two yell to him. Hearing the call, Tombstone finds the blocked up entrance and starts to try and clear away enough of the rocks to free his friends. 'You know,' he quips, 'I'm gettin' tired of diggin' you out of holes.' At that moment, Pancho returns with the rest of the Riders and soon the group has dug Jim and Mary out. The group heads back to camp.

But Dirk has spotted them and rides to tell Wolf and the others. Wolf orders Butch and Trigger to keep watch on the camp from some rocks and let them know what is going on. The Riders return to camp. That night as they are seated around the campfire, Davis starts his usual harrangue about Jim possibly not even leading them to the mine. Tombstone and Mary express complete confidence in Jim, but Davis, using his excuse of being along to protect Mary's interests, insists they should all be familiar with the map as Jim seems to be the only one who knows where it is. Jim seems to agree and takes his gun from his holster, then removes the map, wadded up in the bottom of the gun holder. Butch and Trigger see this and decide to take action (and also get back in good with Wolf). The two heavies, guns drawn, enter the camp and cover the group, taking the map. When they leave, Tombstone starts after them, but Jim stops him. Davis, pretending to be disgusted with everything, says he may as well go back to Panamint. The group isn't exactly sorry to see him go.

The next day, the group gets together, ready to return to Panamint, but Jim says they're going on. To their amazement, he tells them that the map he had was a phony; the real map of Chuckawalla Charlie's mine is in Lafe Hogan's safe at the bank! Jim was taking no chances. Meanwhile, the Wolf pack is going over the map as Davis rides into the outlaw camp. Joining Wolf and Butch, he hears that the two have been unable to make sense out of the map; looking it over, Davis realizes it as a map of one of Jim's worked-out claims. Wolf turns his anger at Butch, and orders him to get the men together. From now on, no more Mr. Nice Guy!

Meanwhile, the wagon driven by Borax has become stuck in a rut and Pancho is trying to help get it out, with him and Borax getting into one of their arguments again. The outlaws appear over the ridge and ride to the attack. The wagon is unstuck and the group makes a run for it. Davis, who had been with the heavies, is told to hide out while the attack is on. A running gun battle ensues, as Jim transfers to Borax's wagon and makes his way to the back. He starts hurling a barrel of explosive powder, then fires as it hits the ground. The explosion stops the outlaws and drives them off. Some time later, the group comes to a rocky area which Jim says is the right spot according to Charlie's map. As the Riders start making camp and unloading the supplies, Jim and Mary look for a cave that is supposed to be in the small canyon. They find it. The next step is to find Charlie's name scrawled somewhere on one of the walls. Using some brush for a torch, Jim and Mary find other old torches and light one. They find

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the Charlie's name in the cave and know they've hit the jackpot. This is the cave of the Lost Aztec mine!

Meanwhile, Wolfe and his men have sneaked up to the mouth of the canyon area, but Jim, as he and Mary are coming out of the mine cave, spots the pack, and yells a warning to Tombstone and the others. The Riders take cover, while Jim and Mary hide behind some rock.

But, as the gun battle rages on, Pancho spots another danger. The heavies' shots are hitting near the boxes of explosives and powder that have been piled up. The spaniard races toward the pile and Borax follows him. The two want to try and get that powder away from the shots. The rest of the Riders are forced to follow them because of the fusillade of shots from the Wolf pack. As they hide among the rocks, we see that Jim and Mary are on a ledge overlooking the pile of explosives, with the rest of the Riders in the same vicinity. As Wolf and his men continue firing, Rusty takes aim at the powder barrels and fires. His shot hits home and the huge cache of powder blows up, blotting Jim, Mary and the Riders in a gigantic explosion!

7: DEATH RIDES THE STORM

Before Rusty's shot hits the explosives, Jim, suspecting the danger, gets back into the cave just before the explosion blasts the ground below the ledge. Jim and Mary stay in the cave (he had ordered the girl back into cave as the gunfight began), while the Raiders, protected by the rocks, escape the blast as well. Butch and Wolf are sure that Jim and Mary are finished and decide to go down and 'pick up the pieces.'

However, the Riders are still firing away at the heavies. Inside the cave, Jim and Mary start looking around, while Wolf and his boy are driven back into hiding by the Riders' fire. Suddenly, Jim and Mary spot something; the beginning of a vein of gold. The trail is ended; the blast exploded the gold. This is the Lost Aztec Mine! Jim yells for Tombstone, who makes his way to the cave mouth. As the outlaws fire at the Riders, Dirk chuckles to Trigger that the Riders, at that range, couldn't hit the broad side of a barn. Pancho proves him wrong by shooting the man's hat off. One by one, the Riders join Tombstone, Jim and Mary at the mouth of the mine cave. Jim brings Tombstone to the exposed vein; 'I'd like to have some of that in my teeth,' Tomb cracks.

Meanwhile, Wolf sends Rusty to get Davis, who is hiding some distance away. Inside the Lost Aztec, Jim says he's going to look for a way out of the cave. Davis has joined Wolf, after the outlaw leader has ordered Trigger to circle around back of the mountain cave and check the back for an entrance. Inside the mine, the Riders keep the outlaws busy, Pancho grumbling about having to leave their canteens below. They're cut off from their water supply. Davis, who is blustering about being exposed and not able to rejoin the mine expedition, is shut up by Wolf, who orders the man to get the outlaw horses; Davis doesn't like being ordered to do this menial task, but he knows damn better than to argue with Wolf. Butch spots the Riders' canteens under one of the wagons, and Wolf orders him to race down and get them. Butch ain't too happy about it; with the Riders' shooting, he could get killed. But he follows Wolf's orders. Amid the hail of bullets from the Riders, Butch manages to get the canteens.

Meanwhile, Trigger finds the back entrance to the hill. Jim finds it at the same time, and spots Trigger. As the heavy makes his way up to the entrance, Jim appears and slugs him. The two battle it out, with Jim knocking out Trigger.

Meanwhile, Butch has shown Wolf a hunk of rock he found by the wagon; the chunk must have been blasted loose by the explosion. Wolf, Butch and Davis spot that it's high-grade gold ore. The truth hits Wolf — the Riders have found the Lost Aztec mine! Davis hears Wolf say that they must file on the mine, and anxiously volunteers to go. Wolf, suspecting Davis could pull a double-cross, stops the treacherous man and decides to do it himself. He orders Rusty to get Jim's horse. Rusty returns with the magnificent palomino, while Jim, emerging from the back of the mine, sees all this from a ledge. When Wolf starts to get near the horse, Jim whistles and the horse, responding to its master's signal, starts earing, causing Wolf to fight back. The outlaw leader's use of a whip doesn't help and the horse breaks away. Jim gets to him and rides off. Wolf and Butch give chase. From their siege point at the mine entrance, Pancho and Borax see all this. The chase is a fast one through the tortuous twists and turns of the valley terrain, with Jim trying desperately to keep ahead of the pursuing Wolf and Butch. Wolf fires at Jim, wounding him in the shoulder with one of his shots. As Wolf and Butch, they see a sand storm starting. Wolf is delighted, sure that Jim will be finished. As the sand storm engulfs him, Jim succumbing to his wound, falls from his horse, unconscious. In the distance, in the fury of the storm we see a tornado funnel starting in the distance. Jim is gradually being buried in the sand of the storm as he lies unconscious, while his horse stands by. The tornado continues racing through the storm as Jim lies unconscious, the sand covering him. Is Jim Benton to meet his end in the fury of the sand-storm?

8: DESCENDING DOOM

As the sand storm rages, Jim comes to and pulls himself out of the drift still weak from the wound. He manages to get to his horse, which has remained next to him and climbs aboard, riding out of the storm. Meanwhile, at the mountain site, Wolf and Butch return, Wolf tells Davis, who is still hidden in some rocks, joining the heavies in firing at the Riders, that Jim was finished in the storm. As the gun battle continues, Jim starts back for the camp. Trigger has come to, in the meantime, and rejoins the heavies, as Tex takes a shot at him. He tells Wolf of the back exit. Butch suggests that in order to bottle up the Rider, they blow up the back entrance. Wolf remembers that there is plenty of powder on the supply wagon, and orders Butch to go after it. Butch gets to the wagon. Meanwhile, Wolf gives Davis a sample of gold ore and tells him to get back to town to file the claim on the Lost Aztec. Borax and Pancho have spotted Butch but fail to stop him from getting away with a keg of powder.

Meanwhile, Jim (now completely recovered!!!) has reached a ledge overlooking the heavies. Rusty and Dirk are keeping the Riders busy while Wolf and the others get to the back entrance. Meanwhile, Jim has knocked out Rusty from behind and covers Dirk and Pete. At the mine entrance, Tombstone and the others are wondering why there aren't any more shots. Jim has tied Pete and Dirk up and then gets to the Riders' horses, taking them with him. Tombstone and the Riders spot Jim and rush to join him, Mary enthusiastically greeting him.

Meanwhile, Wolf and his men have gotten to the back en-

trance and plant the powder charge. At the same time, Jim, Tombstone, Borax and Tex are making their way through the mine cave to the back entrance to head off the outlaws that Tombstone spotted. Pancho and Smokey are left with Mary to watch the front entrance. The four Riders spot the heavies and start shooting. Wolf and his men have to take cover behind some rocks and fire back. Butch gets an idea and Wolf gives orders for his men to aim at the powder keg. Jim and the others return to the front where a slightly hysterical Mary is ready to race to the rear entrance to see if Jim is alright. Pancho's having a hell of a time restraining her. Jim orders the group to get the supply wagons loaded up. They're heading back for Panamint to file their claim on the mine. Jim intends to close the mine entrance to make sure. Some powder is used. When the blast goes off, Jim and the group leave, sure that the entrance is blocked up.

After arriving at Panamint, Jim and Mary visit Lafe Hogan at the bank and arrange for a \$20,000 loan, which Hogan says can only be a short term one, considering the trouble they've been having. However, he gives definite hint that after the 60-day term, he'll probably be able to grant an extension. In Kirby's office, Butch and Kirby are wondering what happened to Davis. Davis arrives with the ore sample, but he's too late. Gordon enters the office and tells the threesome that Hogan has approved the loan. Kirby, however, is not beaten. His idea is to let the loan go through, let Jim and the Riders start mining operations. Then, he'll put pressure on Hogan and take over the mine. To make sure that the Riders and Mary aren't too successful, Kirby wants some of their own men planted in the mining group. Butch is way ahead of them, Hanson and other heavies are already planted.

And so, some days later, mining operations are in full sway, a shaft has been dug and shoring work is in progress. Jim has ridden into camp and joins Mary and Salty, the man in charge of the mine elevator. Prior to his arrival, Hanson, trying to start problems, has demanded money from Mary, who tells him no. Jim has brought the payroll with him. Mary tells him of Hanson, who has already had some fights with the mine foreman. Jim says he'll take care of Hanson. But at that very moment, a new and more urgent trouble is rearing its ugly head.

Tombstone has just come up on the mine elevator with a piece of shoring timber that is rotten. He shows this to Jim and Mary, telling Jim that the shaft is full of the bad lumber. Jim decides to go down with Tomb to check on this and has Charlie, the mine elevator operator, send them down. Hanson sees this and sneaks up behind Charlie. The outlaw knocks Charlie out and then releases the clutch on the elevator sending it hurtling down into the depths of the mine shaft at murderous speed. Jim and Tomb can only hang onto the frame of the elevator as it hurtles down into the shaft and comes to a crashing halt at the bottom, sending Jim and Tomb sprawling as hunks beams of timber and rock crash down after them!

9: DEATH HOLDS THE REINS

When the ore car crashes, Mary hears the noise and rushes from her tent. Seeing the unconscious elevator operator, she yells for Pancho, Tex and Borax who come on the run with the rest of the men. Within minutes, a rope hoist is set up with Tex being lowered down into the shaft to check on Jim and Tombstone. Shoving away the wrecked timbers, Tex finds they are still alive and the two are hauled up. A short time later, Jim is determined to find out who did the deed and also

placed the rotten timbers in the shaft. Hansen, the perpetrator of both deeds is accused by Jim. He takes a poke at Benton, and is about to run off when Tombstone jumps him. The two fall to the ground, but Jim pulls Hansen to his feet and the two slug it out, while Tombstone, sitting on the ground, grumbles, 'All this time, waiting for some excitement, and this happens. How do you like that!' Jim finishes off Hansen and orders him and his 'agitators' out of the camp. Pancho, with his usual mangled English, thinks Jim said 'alligators,' with Borax getting into another verbal duel with the spaniard.

However, the damage done means that there'll be a delay in paying back the money on the note Hogan holds at the bank. Jim is sure that Lafe will give them more time and he, Mary, Pancho, Bill, Tex and Tombstone plan to head for Panamint to get supplies and see about an extension. Meanwhile, Hansen has reported back to Davis what happened and Davis tells Kirby. Kirby, determined to ruin Jim's operation, decides on a new tact and goes with Gordon to the bank. There, he tells Lafe that he wants a check cashed — for \$30,000! With the loans the bank makes, Lafe can't pay it off at once, so Kirby offers to buy up some of the loan notes. One of the ones he wants is Jim's (naturally), but Lafe refuses. Hogan's resistance is battered down when Kirby threatens to start a run on the bank because of the insufficient funds there at the moment. Hogan has to give in. Just then, Jim and the others ride into town, with Jim heading for the bank. Kirby and Gordon leave by the back door but listen outside as Jim is told the news. Benton is furious, even though Hogan is apologetic, and is yelling that he'll get the money somehow when Gordon, at Kirby's orders, shoots Hogan in the back. They lock Jim in and he's forced to shoot the lock off the door, giving the heavies time to escape. The town Marshall enters and with Jim's gun recently fired, suspects Jim and arrests him. Tombstone enters and covers the Marshall, but Kirby, Gordon and a couple of men enter and get the drop on the frontiersmen. Jim and Tomb are now off to the lock-up.

Things start getting worse as Wolf and Butch, through Kirby's orders, start working up a lynch mob. Inside the jail, Tombstone is pacing back and forth, yelling, 'This is great. First they frame you for murder, then they put me in jail for helping a criminal. How do you like that!' All-Jim can say is 'Tomb, don't get excited.' 'Excited,' Tomb yells, 'Who's excited!' Well, he not exactly Mr. Calm. Tex and Borax have seen the lynch mob heading for the jail and join Pancho who is loading supplies in the wagon. When they tell Pancho what's happened, Pancho suddenly remembers a trick from Mexico and has Tex get some rope, while he and Borax unload the wagon. The idea is to soak some empty blasting powder barrels in oil, tie ropes to them, light the barrels and swing the burning kegs into the crowd which will scatter when they think the barrels are going to blow up. Meanwhile, the Marshall has gone out to try and stop the mob, but Butch and Wolf knock him out. Meanwhile, Tex has gotten to a back window of the jail and tells Jim and Tombstone what is planned. The two are taken from their cells by the mob, but Tex and Borax come riding up and hurl the burning kegs into the crowd which scatters as planned. Jim and Tomb take the next initiative, slugging the captors in the mouth, and boarding the wagon which Pancho is driving. The group races out of town with Wolf and mob behind it. The chase is a wild one with Tombstone urging Pancho to get moving, but the wagon is slowing them down. Jim has Tombstone and Pancho get onto a couple of the wagon horses and cut them loose. Reluctantly they do so, while Jim drives. But the wagon comes loose while

rounding a curve and crashes over an embankment with Jim in it! Is Jim finished?

10: DEVOURING FLAMES!

As the wagon crashes, Jim is thrown from it, and lands, knocked out, on the ground, behind the overturned wagon. Wolf and his men stop at the ledge and look down at the wrecked wagon, sure that Jim is finished. Now Wolf intends to get the other Riders. The Riders are soon being hotly pursued by the Wolf-pack, racing over the twists and rocky plains of the desert. Tombstone has them race into some rocks. Within minutes, Wolf and his men race by and move on. The Riders have eluded their pursuers. Tomb watches them and laconically remarks, 'Who're they chasing?' Pancho is flabbergasted and starts sputtering about what they just went through. Tomb yells at him to stop and they all head back to help Jim. At that moment, Jim is just starting to come to as the Riders reach the site of the wreck. When they join him, Jim is on his feet. The group decides to head back for town to try and find out who did in Lafe Hogan. Trigger spots them and, since he lost his horse, starts back on foot.

That night, Jim and the others return to the back of town and are met by Mary and the livery stable owner. Wolf and his men have also returned, the outlaw heading for Kirby's office where he tells Kirby, Davis and Gordon that Jim was finished in the crash over the cliff. Meanwhile, Jim has told Mary to drive the supply wagon back to the mine and have Smokey and some others clean out the supply area. Pancho says it's time to go and says, 'Time to went' as Jim, Borax, and Tombstone head for the back of the bank. There, at the back window, Jim finds a torn piece of cloth, while Tombstone finds a pocketwatch with the initials 'E.G.' The initials tell them at once that the watch belongs to Gordon, Kirby's stooge. Meanwhile, in Kirby's office, Trigger has made it to town and told the group that Jim is still alive. Wolf makes immediate plans to have men cover all ways into town. Meanwhile, Jim and the others have sneaked up to the back of Kirby's office and overhear Wolf deciding to make Jim come to them; in other words, get Mary.

Pancho nearly gives them away when he almost sneezes, but Jim stops him in time. Wolf has suspected that Mary is staying with Judge Knox and his wife and orders Davis to keep an eye on the place. Gordon, however, is getting nervous as hell and lets Kirby know it. Pancho, Borax and Tex are ordered to keep watch out side while Jim and Tombstone break into Kirby's office and cover Kirby and Gordon. Jim accuses him of shooting Lafe Hogan, but Gordon denies it, albeit hysterically. Pancho and the others are to keep the saloon at bay while Gordon is made to talk. Gordon and Kirby are taken into the saloon as Jim declares that court is going to be held right at that moment to get to the bottom of who really killed Lafe Hogan. Trigger, however, slips out in time and rides to tell Wolf. In the saloon, Jim and Tombstone start building their case, first with the torn jacket that Gordon is wearing, and the watch, which Gordon says is his and which he lost in Kirby's office. Jim confronts him with where it was found. Gordon is cracking. Trigger finds Wolf and Butch and tells them what happened. They ride back to town. Meanwhile, Gordon is about to talk when Davis, looking in through a window outside, shoots the gunman and gets away. Pancho and Borax go out through the window to try and find the assassin. Kirby, seeing the tide turned, says the unknown man who killed Gordon killed Hogan, clearing Jim of the

murder charge. Just then, Wolf, Butch and Trigger enter the saloon and cover the inhabitants. Jim and Tex work fast and shoot out the lights and the Riders make their escape. Tombstone wants to go back inside and take on Wolf and his men as bedlam reigns inside the darkened saloon.

Jim and Tombstone head for the livery stable to get the horses, but find the owner dead. Just then, three heavies emerge from behind a door and attack the two Riders. A wild brawl ensues, during which a lantern is knocked over and a fire starts in the hay. The fire grows and the townspeople rush out to get horses out of the barn and fight the fire. Inside, as the fire grows and grows, Jim and then Tombstone are knocked out. The three heavies flee, leaving the two Riders inside the blazing building. Jim starts to come to and moves for Tombstone, but the heat and smoke overcome him and he falls beside his partner. Moments later, the blazing timbers of the roof come crashing down upon Jim and Tombstone, burying them in flaming death!

11: THE FATAL BLAST

In a cheat escape, we see Jim bending over Tomb and picking him. The valiant Benton carries his partner through the flames out of the blazing barn moments before the roof caves in (in the last episode, Jim was overcome by the flames and both he and Tomb were unconscious in the barn when the roof caved in). When they get outside, they are rejoined by Pancho, Tex and Borax. Tombstone, although coughing from the smoke, says he has a suggestion: 'Let's start the fight all over again.' Jim orders the group to head back to the mine. Meanwhile, in Kirby's office, Kirby is chastising Davis for his rash move, but Davis counters that he saved Kirby's skin by killing Gordon before he could talk. Wolf says that his men have probably got Jim. However, as the Riders are leaving town, Butch and a couple of men spot Jim and his friends leaving and go to Kirby's office where they tell Wolf what happened, and that their men in the livery stable were killed in the fire. Kirby scornfully chastises Wolf for the failure of his plan to catch Jim. However, the outlaw leader has started a new plan. Kirby and Davis are to try one tactic; they are to keep pressing the murder charge against Jim, even though Gordon confessed.

Back at the mine, Mary and Salty, the old-timer in charge of operations, are talking. Mary is worried about Jim getting back from town with that murder charge leveled against him. Salty isn't worried; he's sure Jim will get to the bottom of things. However, they still have a problem. They may have gotten rid of Hanson, but Blake, one of the burlier miners, with quite a few friends in the camp, is causing trouble. Just then, the mine elevator comes up with Blake and some of the miners. Blake says he's quitting since the men haven't been paid and despite Mary's protests, the hostile miner is haranguing the others when Jim and his pals ride in. Benton confronts Blake, telling him he has the payroll, and promises the men a bonus. Blake is still trying to cause, and Benton accuses him of working for someone out to wreck the mine, probably Kirby. Blake suddenly takes a punch at Jim and the fight is on. As the group watches, and Tombstone is sitting on the sidelines, yelling words of encouragement to Jim, as Mary watches fearfully, Jim beats the daylight out of Blake and makes him admit who hired him to sabotage the mine work; Kirby! Salty tells Jim that they've found a vein of gold in the mine that may be one of the richest yet. They'll need more men since Blake has been fired and his friends have left with him. Jim recalls another crew that they can get men from. He,

Tombstone and Mary ride out to do just that.

But as they ride over one of the picturesque ledges of Death Valley, they are spotted by Butch, Trigger and Pete. The outlaws decide to take care of the trio. A little later, Jim and his friends spot a cloud of dust. He and Tomb suspect that they are being followed, but Tombstone has Jim and Mary wait while he goes ahead over of the rocks, on foot, to check something. He spots Butch and his men waiting in ambush at the pass. He tells Jim and Mary, and has them get out their weapons, Mary using a rifle. The girl is at the ready with her rifle, while Jim and Tombstone manage to get behind Butch and his men and capture them. Back at the mine, Pancho has found some ore, and claiming to be one of the best mine experts from South of the Border, he winds up in a wrangle with Borax — again. The fight stops when Jim, Mary and Tombstone ride in with their prisoners, who are put in the stockade with Salty as guard.

Meanwhile, Wolf, Trigger and Pete find Rusty's hat at the pass and suspect that Jim has them captive. Meanwhile, back at the original mine tunnel, Salty has given Tex and Bill blasting powder kegs to plant inside the mine; they intend to uncover the vein Salty spoke of. The two Riders are helping plant the kegs in the right position, aiding two powder men. Meanwhile, Wolf has gotten Davis and the rest of his gang and start making plans. Davis is to ride in to serve his warrant for Jim's arrest while Wolf and his boys circle to the back of the mine and attack during the argument. Davis warns Wolf to make sure he's out of the camp before the attack begins.

Davis and his two men ride in, claiming to be authorized by the Marshal, with a warrant for Jim's arrest. Benton tells Davis off, stating that the Marshall's jurisdiction doesn't go past the town limits. Davis can get the hell out of camp. The man rides off, threatening to be back. Just then, Wolf and his men start firing from rocks outside the camp. During the confusion, Butch and his men, behind the stockade gate, grab Salty and break out. They start after Mary and Jim, who are trapped near the mine cave. Jim orders Mary into the cave and soon has to follow as Butch, Rusty and Trigger follow. Inside, Jim realizes he's out of shells and has Mary stand back. When Butch and his men get in range, Jim jumps Wolf and a fight ensues. But during the fight, a lit candle falls right by the fuse to the powder that was set in place earlier. As Mary watches, unable to help, Jim battles the three heavies, when the lit fuse reaches the powder and all are blotted out by a gigantic explosion, which starts a cave-in! Jim and Mary are doomed!

12: THUNDERING DOOM

Tombstone rushes into the cave to check if Mary and Jim are injured and finds them alive and uninjured. Butch and his men are unconscious. Rusty, meanwhile, has rejoined Wolf and tells him what has happened. However, unaware of the aftermath of the blast, Wolf and his men are sure that Butch and Trigger are dead. Realizing that they can't get past the group at the mine, Wolf decides to have his men return to their hideout.

Meanwhile, Butch and Trigger have been taken to a stockade at the mine camp and locked up with Salty guarding them. Jim tells the others that they have to get to town with their load of ore. Back at the cabin, Davis arrives, hoping to plan some new sabotage against Benton's group, but Wolf tells him to return to Panamint and tell Kirby what happened.

Back at the mine, Tombstone and the men are working on fixing up the wagons to carry the ore to Panamint. Mary is



bringing water to the men. Later, with Pancho and Bill still in their interminable argument, the caravan bearing the first shipment from the Lost Aztec sets out on its journey to town. In the stockade, Butch and Trigger have seen the group leave and start planning to do something. Jim, meantime, has the group stop by the trail leading to the neighboring Johnson mine. Mary is to ride to the mine to see about getting some extra men to help production at the Lost Aztec. Back at the stockade, Butch asks Salty for a cigarette, then he and Trigger manage to seize the guard, knock him out and make their escape, riding to warn Wolf of the caravan.

While making her way to the Johnson mine, Mary spots Butch and Trigger, and heads back for the Lost Aztec, where she finds Salty coming to. Salty tells her what happened and she rides to warn Jim and the Riders, who are still moving towards Panamint, unaware of the impending peril.

Back at the outlaw's hideout, Wolf greets Butch and Trigger, who tell their chief of the caravan with 4 wagons of gold ore.

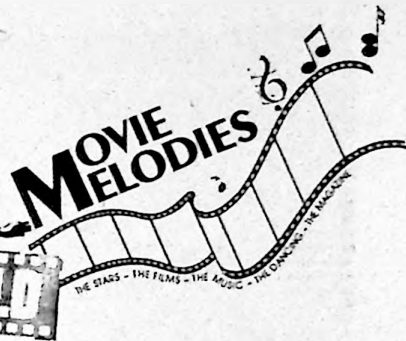
While Mary races to warn the caravan, Wolf and his men spot the wagons. Mary catches up with the caravan and warns her friends, moments before the heavies attack. Jim and group make a run for it, with the Wolf-pack right behind them, firing away. A running gun battle is in full swing. One of the wagon drivers is hit and falls from his seat into the road. The ore wagon is now running wild, the team of four horses out of control. Mary, racing ahead of the caravan, is thrown to the ground when her horse stumbles. Jim sees her peril and races ahead to save her. Dismounting, he starts to pick the stunned girl up, but both look in horror as the huge wagon, its team hurtling along beserkly, plunges upon them, both doomed to be trampled!

13: THE BRIDGE OF DISASTER

As the team thunders toward them, Jim and Mary manage to get between the wheels of the wagon and escape death. Tombstone rides up to join them and helps Mary get behind on his horse. Jim remounts his own steed and the chase continues. Tex, seeing the runaway wagon, races until he is alongside it, then transfers to the driver's seat, taking the reins. Tombstone rides up beside the wagon and Mary is transferred aboard. The Riders are able to keep the wolf-pack at bay. Reade orders his men to take cover in the rocks. With the Riders trapped in a draw up ahead, Wolf plans to have his men keep them there until Kirby is able to foreclose on the note when the deadline for repayment of Jim's debt is paid. Leaving Butch in charge, Wolf rides to Panamint. Pancho, in between his interminable squabble with Borax, spots the outlaw chief and alerts Jim. Benton, realizing that neither side can move due to the stalemate that has occurred, has his men keep the outlaws busy while he gets to his horse and rides to the Johnson mine to get help. Tombstone joins him.

Night falls, the Riders are getting worried about Jim not returning with help. Suddenly Jim and Tombstone are spotted returning with men from the Johnson mine. The next morning, the caravan continues its journey. Butch spots this and decides to let them get to a draw where they'll be sitting ducks for the outlaw attack. Tombstone spots the pursuing heavies and the running battle begins anew, with the wagons now covered by sheets of canvas. As the heavies get closer, a signal is given by one of the drivers and the tarpaulins are thrown back from the wagons, revealing the Johnson men, armed with rifles and guns. The unexpected appearance of

Continued on page 29



VIDEO CASSETTE CLUB

With this issue we are starting our own Video Tape Club. We have made arrangements with a leading manufacturer of video tape cassettes to offer them to you, our readers. We are also negotiating with other manufacturers and hope to expand this list very shortly. On the next four pages you will find a list of those now available. You will note that each tape offered has a number following it. Our price list is as follows:

1000 series	\$27.95
2000 series	\$34.95
3000 series	\$49.95
4000 series	\$59.95
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All tapes are packaged in Amaray cases with original movie poster

covers on them. All tapes are fully guaranteed against defects. Returns will be accepted on video cassettes which are defective if returned within ten days. Defective cassettes will be exchanged for new cassettes of the same title only. Our prices are full and complete and include shipment via insured surface mail to any U.S. address. All terms are listed with the book club apply to the video tape club as well.

This is another attempt in our continuing effort to make SERIAL WORLD publishers your complete source of material dealing with the movies that we cover in our publications.

ACTION/ ADVENTURE



MOST DANGEROUS GAME

Joel McCray, Fay Wray

A madman on a secluded island becomes obsessed with hunting human prey. 2202

BLOOD ON THE SUN

James Cagney, Sylvia Sydney

Spy drama set in Japan in 1929. 2203

GUNG HO!

Randolph Scott, Robert Mitchum

The training and development of the famous WWII fighting machine, Carlson's Raiders. 2204

NORTH STAR

Anne Baxter, Dana Andrews, Walter Huston

Tribute to the courage of the Russian people during the Nazi invasion. Directed by Lewis Milestone. 2205

DESPERATE CARGO

Ralph Byrd, Carol Hughes

The Caribbean serves as the background as this story unfolds of an American cruise ship. 2206

PHANTOM EXPRESS

William Collier Jr., Sally Blane

An innocent man is blamed for a train derailment in this action-packed thriller. 2207

MYSTERY PLANE

George Trent, Jason Robards, Milburn Stone

Enemy agents, fist fights and aerial acrobatics in a Tailspin Tommy adventure. 2208

DARK JOURNEY

Vivian Leigh, Conrad Veidt

Espionage and romance against the background of World War II. 2209

SKI TROUP ATTACK

Dir. Roger Corman

Action-Adventure about an American ski patrol behind enemy lines. 2210

THE BIG LIFT

Montgomery Clift, Paul Douglas

Story of a major airlift during WWII. 2211

HITLER, DEAD OR ALIVE

Ward Bond, Paul Fix

Con-men plot to kill Hitler. 2212

NABONGA

Buster Crabbe, Julie London

Crabbe searches the jungle for a child lost in an air crash years earlier. 2213

TIGER FANGS

Frank Buck

Buck rounds up wild tigers which are being used to stop rubber production in the Far East. 2214

SQUADRON OF DOOM

Condensed feature version of Ace Drummond. 2215

THE EAGLE (Silent w/Music)

Rudolph Valentino

A torrid love affair set in South America casts Valentino as a Latin Robin Hood. 2216

D'ARTAGNAN (Three Musketeers) (Silent)

Orin Johnson, Dorothy Dalton

The classic Dumas novel comes to life in this lavish Thomas H. Ince production. 2217

COUNT OF MONTE CRIST (Silent w/Music)

James O'Neill

Adolph Zukor's stage play transformed to the screen. Possibly the first full length feature film. 2218

THE IRON MASK (Silent w/Music)

Douglas Fairbanks Sr.

Exciting sequel to Fairbanks THREE MUSKETEERS. 2219

THE MARK OF ZORRO (Silent w/Music)

Douglas Fairbanks Sr.

The Mexican Robin Hood filed with the zip and pace common to Fairbanks' best swashbucklers. 2220

THE BLACK PIRATE (Silent w/Music)

Douglas Fairbanks Sr., Donald Crisp

The definitive swashbuckler adventure. Quite possibly Fairbanks' finest film. 2221

DANIEL BOONE

George O'Brien, John Carradine

Daniel Boone paved the way for the settling of America, fighting frontier Indians. 2222

OVERLANDERS

Chips Rafferty, Daphne Campbell

Advancing Japanese troops force an Australian cattle drive during World War II. 2223

EUREKA STOCKADE

Chips Rafferty, Peter Finch

Gold-hunting in Australia in 1953. 2224



THE OUTLAW

Jane Russell, Thomas Mitchell, Walter Huston

Howard Hughes' adult western caused a sensation in its initial release due to Russell's sexy outfits and then sizzling subject matter. 2225

DYNAMITE

William Gargen, Virginia Wells

Romantic intrigue against the "explosive" background of commercial dynamite. 2226

TULSA (Color)

Susan Hayward, Robert Preston

Oil woman Hayward in a tale of wild cat oil rigs. 2227

THE PRIVATE LIFE OF DON JUAN

Douglas Fairbanks, Merle Oberon

A swashbuckling action-adventure casts Fairbanks as the legendary lover. 2228

CAPTAIN KIDD

Charles Laughton, Randolph Scott

Laughton as the leader of the meanest pirates to sail the seven seas. 2229

SON OF MONTE CRISTO

Louis Hayward, Joan Bennett, George Sanders

An action-packed swashbuckler filmed on a lavish scale in the early 40s. 2230

JUNGLE BOOK (Color)

Dir. Zoltan Korda, Sabu, Rosemary DeCamp

Sabu the jungle boy stars in this action-adventure based on the Kipling classic. 2231

SCOTT OF THE ANTARCTIC (Color)

John Mills, Christopher Lee, Kenneth More

Story of explorer Scott's dangerous trek into the frozen Antarctic. 2232

THE BIG CAT (Color)

Lon McCallister, Preston Foster, Forrest Tucker

A mountain valley is terrorized by a savage cougar. 2358

SKULL AND CROWN

Rin Tin Tin Jr., Regis Toomey, Jack Mulhall

Border Patrol on the trial of the infamous bandit "Zorro." 2359

MYSTERY/ SUSPENSE



THE MAN WHO KNEW TOO MUCH

Dir. Alfred Hitchcock, Leslie Banks, Edna Best, Peter Lorre

A family is told by a dying secret agent of a plot to assassinate a diplomat in London, trouble follows. 2160

THE THIRTY-NINE STEPS

Dir. Alfred Hitchcock, Robert Donat, Madeline Carroll

One of Hitchcock's favorite plots: man against the system. Donat is framed for murder by a spy ring. 2161

THE LADY VANISHES

Dir. Alfred Hitchcock, Michael Redgrave

One of Hitchcock's finest British productions involving an unsolved murder mystery. 2162

BLACKMAIL

Dir. Alfred Hitchcock, Anny Ondra, John Longdon

Hitchcock's first sound production was this taut murder mystery. 2163

SECRET AGENT

Dir. Alfred Hitchcock, John Gielgud, Peter Lorre

Hitchcock's secret agent is pursued by demented trigger man Peter Lorre. 2164

MURDER

Dir. Alfred Hitchcock, Herbert Marshall, Nora Baring

Hitchcock's tale of a lone jurist believing in the innocence of an accused woman. 2165

DICK TRACY vs CUEBALL

Morgan Conway, Anne Jeffreys

Tracy on the trail of yet another bizarre criminal. 2166

MR. MOTO'S LAST WARNING

Peter Lorre

Mr. Moto foils a spy ring's plot to blow up the French fleet harbored in the Suez Canal. 2167

THE STRANGER

Edward G. Robinson, Orson Welles, Loretta Young
A Nazi-criminal of war quietly living in America begins to suspect he has been discovered. 2168

THE RED HOUSE

Edward G. Robinson, Lon McCallister, Judith Anderson
Farmer Robinson has an unnatural fear of a strange red house. 2169

THE MAN ON THE EIFFEL TOWER (Color)

Charles Laughton, Burgess Meredith
A man is hunted by an obsessed police inspector. 2170

TERROR BY NIGHT

Basil Rathbone, Nigel Bruce
Sherlock Holmes and Watson solve a murder mystery while spending the night on a speeding train. 2171

DRESSED TO KILL

Basil Rathbone, Nigel Bruce
Holmes and Watson solve the mystery of the stolen banknote plates. 2172

SHERLOCK HOLMES AND THE SECRET WEAPON

Basil Rathbone, Nigel Bruce
Holmes and Watson confront Moriarty in a race to recapture a bomb-sight needed for the war effort. 2173

WOMAN IN GREEN

Basil Rathbone, Nigel Bruce
Holmes and Watson battle Moriarty once again. 2174

TRIUMPH OF SHERLOCK HOLMES

Arthur Wontner, Ian Fleming
Holmes vs. Moriarty in the first "talkie" Holmes story. 2175

YELLOWSTONE

Andy Devine, Ralph Morgan
The son of a bank robber searches for robbery loot hidden 20 years earlier. Filmed on location. 2176

DOOMED TO DIE

Boris Karloff, Grant Withers
Karloff as the original sleuth Mr. Wong investigates a millionaire's murder. 2177

THE NIGHT HAS EYES

James Mason, Joyce Howard
A woman is forced to take refuge in a spooky castle during a blizzard—and makes several gruesome discoveries. 2178

MYSTERIOUS MR. WONG

Bela Lugosi, Wallace Ford, Arline Judge
Mr. Wong stops at nothing to obtain the twelve coins of Confucius. 2179

THE KENNEL MURDER CASE

William Powell, Mary Astor
A Philo Vance mystery which foreshadowed Powell's *Thin Man* series a few years later. 2180

BULLDOG DRUMMOND COMES BACK

John Barrymore, John Howard, Reginald Denny
A revenge crazed criminal kidnaps the famous sleuth's fiancée. 2181



SHRIEK IN THE NIGHT

Ginger Rogers, Lyle Talbot
A mystery unfolds in an exclusive high rise in this fast-paced mystery thriller. 2183

THE LIVING DEAD

Gerald duMaurier, George Curson
How do they live again? The question is answered in the early 1930s British thriller. 2184

HE WALKED BY NIGHT

Richard Basehart, Jack Webb
Story of the largest criminal manhunt in LA history. 2185

GANGS INC.

Alan Ladd, Joan Woodbury
Flashbacks tell the tale of a woman's fall into a life of crime. 2186

THE GIRL HUNTERS

Mickey Spillane, Shirley Eaton
Detective Mike Hammer on the lookout for his missing secretary in this hard-hitting detective drama. 2187

MURDER AT MIDNIGHT

Alien Pringle, Alice White
A delight for mystery buffs in a film filled with twists and surprises. 2188

WORLD GONE MAD

Pat O'Brien, Evelyn Brent
An innocent District Attorney is framed. 2189

BLUEBEARD

John Carradine, Jean Parker
A mad painter strangles his models. 2190

NIGHT TRAIN

Rex Harrison, Margaret Lockwood
Romance and intrigue on a late night train trip. 2191

IMPACT

Brian Donlevy, Ella Raines
An amnesia victim slowly regains his memory and realizes he was a murder target. 2192

HALF A SOLDIER

Heather Angel, John King
When a spoiled girl steals a car, she is surprised to discover the body of a gangster in the trunk. 2193

FLYING BLIND

Richard Arlen, Jean Parker, Marie Wilson
Foreign agents try to steal a vital defense secret. 2195

DEVIL'S PARTY

Victor McLaglen, Paul Kelly
Reunion of "boys" from tenements turns into a death-trap. 2196

THE ROGUES' TAVERN

Wallace Ford, Joan Woodbury
Murder disrupts the goings on at a wayside inn. 2197

SPY IN BLACK

Conrad Veidt
A German submarine captain attempts to infiltrate the Orkney Islands. 2198

PRISON BREAK

Barton MacLane, Glenda Farrell, Constance Moore
The planning & execution of a daring escape. 2199

STATE DEPARTMENT FILE

Virginia Bruce, William Lundigan
An American agent is in trouble in the Orient. 2201

SABOTAGE

Dir. Alfred Hitchcock, Oscar Homolka, Sylvia Sydney
Hitchcock's tale of a saboteur who masquerades as a theatre manager. 2360

SKIN GAME

Dir. Alfred Hitchcock, Edmund Gwenn
Hitchcock brings to form his film technique in this 1931 drama of human greed 2361

DOUBLE DEAL

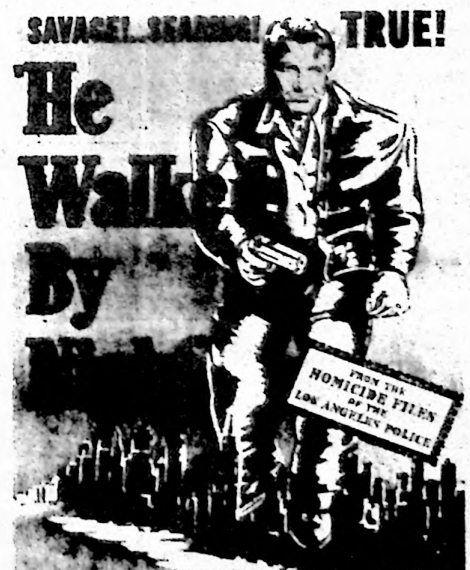
An all black detective mystery about a "con job" which backfires. 2362

MISTAKEN IDENTITY

Nellie Hill, George Oliver
An all black cast mystery set against a nightclub background. 2363

LYING LIPS

Dir. Oscar Micheaux, Eona May Harris, Earl Jones
An all black detective mystery concerning a young nightclub singer framed for murder. 2364



DRAMA

A STAR IS BORN (Color)

Freddie March, Janet Gaynor, Andy Devine

As a former star's career declines, his wife's ascends—driving him to despair and alcoholism. 2079

OF HUMAN BONDAGE

Bette Davis, Leslie Howard

A medical student falls in love with a worthless, vulgar woman in this version of Maugham's novel. 2080

RAIN

Joan Crawford, Walter Huston, William Gargan, Guy Kibbee
Maugham's shocking story of human disintegration unfolds when a group is thrown together in a monsoon. 2081

OUR TOWN

William Holden, Thomas Mitchell

Thornton Wilder's Pulitzer Prize winning stage hit brought to the screen. 2082

PENNY SERENADE

Cary Grant, Irene Dunne

A romantic comedy-drama with Grant portraying a composer whose life turns grim. 2083

THE BIRTH OF A NATION (Silent w/Music)

Dorothy Gish, Lillian Gish, Richard Barthelmess

D.W. Griffith's epic look at the Civil War, racial unrest, and the assassination of Lincoln. Complete version with special color tint and added sound track. 2084

MEET JOHN DOE

Gary Cooper, Barbara Stanwyck, Edward Arnold

Frank Capra's ode to the common man in which Cooper is chosen to represent the "typical American." 2085

IT'S A WONDERFUL LIFE

James Stewart, Donna Reed, Thomas Mitchell

Frank Capra's comedy-fantasy classic where a man wishes he had never been born and sees what the effects of such a wish would have on the world. 2086

SVENGALI

John Barrymore, Marian Marsh

Barrymore in one of his best performances as he portrays the mad monk. 2087

THE THIRD MAN

Joseph Cotton, Orson Welles, Trevor Howard

Orson Welles in one of his best roles as Harry Lime, a black market racketeer following WWII. 2088

CYRANO DE BERGERAC

Jose Ferrer, Mala Powers

Jose Ferrer captured the Oscar for best actor in 1950 for his performance as Cyrano. 2089

THE SOUTHERNER

Zachary Scott, Betty Field

Jean Renoir's production of the award winning novel. 2090

THE TRIAL

Orson Welles, Anthony Perkins

A man is imprisoned in a strange country and is never told what he is accused of in this bizarre story. 2091

JIMMY STEWART'S NEW PICTURE... AND IT'S WONDERFUL!



James STEWART
DONNA REED

in Frank Capra's
IT'S A WONDERFUL LIFE
with
Lionel BARRYMORE
Thomas MITCHELL
Reulah BONDI



THEY MADE ME A CRIMINAL

John Garfield, Claude Rains, May Robson, Ann Sheridan
Dead End Kids & an all-star cast in this tale of a fighter, pursued by the law. Directed by Busby Berkely 2092

DR. KILDARE'S STRANGE CASE

Lew Ayers, Lionel Barrymore, Loraine Day
Doctors Kildare and Gillespie are faced with the decision of subjecting a patient to a dangerous operation. 2093

MELODY FOR THREE

Jean Hersholt, Fay Wray

Dr. Christian aids a young violin prodigy in another edition of the popular series. 2094

MEET DR. CHRISTIAN

Jean Hersholt, Dorothy Lovett

First of the Dr. Christian series has the doctors trying to build a new health center. 2095

THE CORAGEOUS DR. CHRISTIAN

Jean Hersholt

Documents Dr. Christian's efforts to clean up a slum. 2096

WORLD GONE MAD

Pat O'Brien, Evelyn Brent

gutsy crime drama set during prohibition. 2097

THE MANIAC

Bill Woods, Horace Carpenter

A maniac impersonates a doctor with gory results. 2098

THUNDER IN THE CITY

Edward G. Robinson, Ralph Richardson, Nigel Bruce

Robinson as a fast talking P.R. man promoting a phony stock deal. 2099

INDISCREET

Gloria Swanson, Ben Lyon, Arthur Lake

A husband gone astray and his wife's decision to leave him make up this story. 2100

THE GREAT GABBO

Eric von Stroheim, Betty Compson

A noted ventriloquist's colossal ego brings him from the heights of fame to the depths of failure. 2101

THE VILLAIN STILL PURSUES HER

Buster Keaton, Hugh Herbert, Alan Mowbray, Anita Louise

An authentic old-time melodrama complete with a fallen hero, his loyal bride and the hissable villain. 2102

DR. SYN

George Arliss, Margaret Lockwood

Story of a vicar who, in reality is a former pirate. 2103

A FAREWELL TO ARMS

Gary Cooper, Helen Hayes

Hemingway's tale of an ill-fated romance between a soldier and a nurse during WWI. 2104

BIRD OF PARADISE

Joel McCrea, Dolores Del Rio

Epic romance-adventure set in the South Seas noted for great special effects & dances by Busby Berkely. 2105

MINE OWN EXECUTIONER

Burgess Meredith

A psychiatrist begins to assume the guilt for a homicidal patient. 2106

I COVER THE WATERFRONT

Claudette Colbert, Ben Lyon

A fisherman turns to a life of crime in this taut drama directed by James Cruze. 2107

FIRE OVER ENGLAND

Laurence Olivier, Vivien Leigh

The Spanish Inquisition and the reign of Queen Elizabeth set the scene for this costume drama. 2108

GREAT GUY

James Cagney, Mae Clark

An honest city inspector gets pressure from crooked front office personnel. 2109

RAGE OF PARIS

Danielle Darrieux, Douglas Fairbanks, Jr.

A desperate woman schemes to win a rich husband. 2110

HEART OF A NATION

Narrated by Charles Boyer

The life of a French family during three generations of German aggression. 2111

SCARLET STREET

Edward G. Robinson, Joan Bennett, Dan Duryea

A mild mannered man driven to commit murder by a manipulating woman. 2112

ALGIERS

Charles Boyer, Hedy Lamarr, Peter Lorre

Pepe Le Moko works his wiles on a rich woman. 2113

HEARTACHES

Sheila Ryan, Edward Norris, Chill Wills

Tale of a young actress in Hollywood. 2114

DEMI-PARADISE

Laurence Olivier, Margaret Rutherford

Tale of wartime morality as a Russian engineer works on a project in Britain. 2115



THE MIDNIGHT GIRL (Silent)

Bela Lugosi, Lila Lee

A faltering "opera impresario" is after a wealthy family's money. 2117

THURDAY'S CHILD

Stewart Granger, Sally Ann Howes

A child's success in films means family trouble. 2118

FORMAN WENT TO FRANCE

Tommy Trinder, Constance Cummings

An engineer undertakes a personal crusade to save important equipment from Nazis. 2119

THE GREAT FLAMARION

Dan Duryea, Eric von Stroheim

A famous circus star is double crossed by a friend. 2120

WIVES UNDER SUSPICION

Warren William, Gail Patrick

An attorney finds he loves his wife—a bit too late. 2121

EAST OF BORNEO

Charles Bickford, Rose Hobart

An idyllic tropical romance blossoms against unusual circumstances. 2122

THE 1936 CLASSIC MARIJUANA WEED FROM THE DEVIL'S GARDEN!



THE HEALER

Mickey Rooney, Ralph Belamy
Money turns the head of a dedicated doctor.

2123

FLYING SCOTSMAN

Ray Milland
The first "talkie" made in England, the first half of the film is silent, second half is sound.

2124

REEFER MADNESS

Dave O'Brien, Dorothy Short
The unintentionally hilarious 1930s propaganda film warning against the use of "the devil's weed."

2125

COCAINE FIENDS

Lois January, Noel Madison
Once considered serious fare, this film is now hysterically funny. Similar to *Reefer Madness*.

2126

SONG OF FREEDOM

Paul Robeson
An opera empressario takes an inexperienced singer under his wing in this all black drama.

2127

JERICO (Dark Sands)

Paul Robeson, Wallace Ford
Paul Robeson is the screen's first black hero in this early adventure.

2128

SPIRIT OF YOUTH

Joe Lewis, Clarence Muse, Mantan Moreland
An all black cast in the biography of world heavyweight champion Joe Lewis.

2129

BEYOND TOMORROW

Charles Winninger, C. Aubrey Smith
The ghosts of three millionaires return to earth to aid young lovers beset by hard times. Good for Christmas.

2130

SHAME

William Shatner, Dir. by Roger Corman
A social reformer stops off in a small Southern town on the eve of integration—and trouble begins.

2131

THE WILD RIDE

Jack Nicholson, Georgianna Carter
Young punk Nicholson runs a police car off the road and finds himself the target of a manhunt.

2132

SCARLET PIMPERNEL

Leslie Howard, Merle Oberon
English nobleman rescues doomed French aristocrats from the guillotine.

2133

CATHERINE THE GREAT

Douglas Fairbanks Jr., Flora Robson
Political and romantic intrigue in the Russian court.

2134

TOM BROWN'S SCHOOL DAYS

Cedric Hardwicke, Freddie Bartholomew, Gale Storm
Victorian era life at a "proper" English school.

2135

ABRAHAM LINCOLN

Walter Huston
D.W. Griffith's telling of the Lincoln legend.

2136

PRIVATE LIFE OF HENRY THE VIII

Charles Laughton, Robert Donat, Merle Oberon
Highlight of this lavish production is Laughton's great performance which captured the 1933 best actor Oscar.

2137

LITTLE LORD FAUNTLEROY

Freddie Bartholomew, Guy Kibbe
A waif living in the streets is elevated to the position of an English Lord.

2138

OLIVER TWIST

Dickie Moore, William Boyd
This 1933 version is the best telling of the classic tale.

2139

DUBARRY

Norma Talmadge, Conrad Nagel
Based on romantic incidents in the life of Madame Dubarry.

2140

THE LOST WORLD (Silent)

Wallace Beery, Bessie Love, Lewis Stone
Conan Doyle's expedition to a time-forgotten land overrun by prehistoric monsters. Created by Willis O'Brien.

2141

THE PATCHWORK GIRL OF OZ (Silent)

Prod. & Dir. by "Oz" creator L. Frank Baum.
The story of two hungry munchkins who seek out Oz.

2142

INTOLERANCE (Silent)

Directed by D.W. Griffith
Epic composed of four separate, intertwined stories which demonstrate how human intolerance leads to tragedy.

2143

THE SHOCK (Silent)

Lon Chaney Sr., Virginia Valli Chaney
The "man of 1000 faces" portrays a crippled spy. Includes a recreation of the 1906 Frisco earthquake.

2144

OTHELLO (Silent)

Emil Jannings
An early attempt at screen Shakespeare.

2145

SHE (Silent)

Betty Blythe, Carlisle Blackwell
Henry Rider Haggard's novel of the typical "vamp."

2146

FINAL EXTRA (Silent)

Grant Withers, Marguerite de la Motte
A fearless crime reporter sets out to expose gun-runners in this jazz age thriller.

2147

WAY DOWN EAST (Silent)

Lillian Gish, Richard Barthelmess, Dir. D.W. Griffith
A young girl finds happiness in a small town until her unsavory past catches up with her.

2148

COUNTY FAIR (Silent)

Helen Jerome Eddy, David Butler
Neil Burgess' play about life in New England.

2149



SPARROWS

Mary Pickford, Gustav von Seyffertitz, Roy Stewart
Mary saves a household full of mistreated children via an escape across a treacherous swamp.

2150

DANCING MOTHERS (Silent)

Clara Bow, Alice Joyce
A fast-living girl becomes involved with her mother's roguish boyfriend.

2151

VARIETY (Silent)

Emil Jannings, Warwick Ward
Trapeze artist Jannings learns that his wife has been cheating on him.

2152

THE PASSION OF JOAN OF ARC (Silent)

Marie Falconetti
Director Carl Dreyer's biography of the saint.

2153

THE LAST LAUGH (Silent w/Music)

Emil Jannings, Goege Jahn
A hotel doorman is demoted to washroom attendant—but has the last laugh.

2154

FAUST (Silent)

Emil Jannings, Warner Fuetterer
The classic story of a man who sells his soul to the devil. With English and German title cards.

2155

EASY VIRTUE (Silent)

Dir. Alfred Hitchcock, Isabel Jean, Franklin Dyall
Hitchcock's tale of a woman who becomes notorious when her lover kills himself.

2156

MOTHER (Silent w/Music)

The 1905 Russian revolt and the effect it has on a particular family. With music track.

2157

RED KIMONA (Silent)

Dorothy Davenport Reid
Produced by Mrs. Wallace Reid as part of her crusade to show the folly of sin.

2158

TRUE HEART SUE (Silent)

Lillian Gish
D.W. Griffith's story of a simple country girl wronged by a "city slicker."

2159



ENEMY OF WOMEN

H.B. Warner
The loves and lives of Nazi madman Dr. Goebles in this exploitive propaganda film.

2116

SCROOGE

Alister Sim
Dickens' perfect Christmas tale in this first sound version of the classic story.

1183

BROKEN STRINGS

Clarence Muse, Sybil Lewis, Strymie Beard
A violin virtuoso loses the use of his hand but his genius lives on in his young son, with an all black cast.

2365

MOON OVER HARLEM

All black cast in the story of a ghetto based "protection racket."

2366

GO DOWN DEATH

Dir. & starring Spencer Williams
An all black spiritual with Spencer Williams (of Amos n' Andy fame) portraying a murderer pursued by ghosts!

2367

DIRTY GERTIE FROM HARLEM

Gertie LaRue
An all black cast version of Somerset Maugham's "Rain."

2368

STARS LOOK DOWN

Charles Laughton, Vivien Leigh
A street performer befriends an orphan who evolves into a famous performer.

2369

JUKE JOINT

Spencer Williams Jr., Judy Williams
Story of two men who arrive in Hollywood with 25¢ between them, with an all black cast.

2370

A WALK IN THE SUN

Dir. Lewis Milestone, Dana Andrews, Richard Conte
Powerful drama of the human aspects of war.

2371

1000 series	\$27.95
2000 series	\$34.95
3000 series	\$49.95
4000 series	\$59.95
5000 series	\$69.95

28

RIDERS OF DEATH VALLEY

Continued from page 22

new forces terrifies the outlaws who realize they are outnumbered (especially after losing one or two of their men).

In Panamint at Kirby's saloon, Davis enters the office where Kirby and Wolf are drinking a toast to their apparent success. Kirby informs his aide of the delay of the caravan, but Davis is still skeptical, due to past failures at wrecking Benton's plans. Butch enters the office a few moments later and tells the three partners in crime of the escape of the caravan. Back at the caravan, Jim and Tombstone decide to ride into town alone. Mary is ordered to stay with the wagon train despite her insistence that she wants to come too.

In Kirby's office, Wolf decides that Kirby and Davis should try to force their phony murder warrant on Benton when he comes to town and have him arrested. Some of Wolf's men will act as 'deputies.' Jim and Tombstone ride into town and head for the bank, which is now being run by Judge Knox. The Judge, friendly to Jim, is impressed when he sees the sample of ore that Benton has brought with him. Benton wants Knox to advance more money. Knox says that if the assayer's report confirms what he suspects about the quality of the ore, he'll gladly give Jim the money. Kirby has entered the bank at that moment, apparently on business, and spots Jim as he finishes talking with Judge Knox. He meets Tombstone outside and the two head for the nearby smelter. Both know that Kirby will try to pull something to stop them. Kirby tells Wolf and Davis about Jim being in town.

At the smelter, Jim and Tombstone visit the owner, Wilson, and give him the ore to assay. Near the plant, Wolf and his men and Davis are making ready to stop the two Riders. After getting the report, Jim and Tombstone are leaving the office when they are confronted by Davis and two 'deputies.' Davis tries to serve the murder warrant on Jim, but Benton and Tombstone see it's a phony. They decide to take action — namely giving Davis and his pals a belt in the nose. A fight ensues, with Tombstone and Jim getting to their horses and riding off. Davis fires after them. Wolf and his men hear the shots and realize Davis botched the job. They ride in pursuit. As Tombstone and Jim ride desperately to rejoin the wagon train, a thunder storm starts to brew in the heavens. Lightning streaks the sky, and as Jim and Tombstone race across a wooden bridge over the river, a bolt of electrical fury hits the bridge, blasting it to bits with Jim and Tombstone apparently destroyed!

14: A FIGHT TO THE DEATH

As Jim and Tombstone race ahead of Wolf and his men, Pancho, Mary and Bill, riding ahead of the caravan, witness the chase and the destruction of the bridge by lightning. Wolf and his men are certain that the two Riders are finished, but Jim and Tombstone, with their mounts, were hurled from the bridge into the river by the blast. The Riders spot them emerging from the river, while the heavies, seeing they're outnumbered by the caravan, return to Panamint.

Rejoining the group, Jim and Tomb see that the flood brought on by the storm, is blocking their passage into town. The only way left to them is by going through Funeral Pass.

Stopping to rest, the group runs into Cactus, an old prospector friend of Pancho's. Jim gets an idea to decoy Kirby and his gungels from town so the Riders can get into Panamint with the ore on time. Cactus is given a sample of ore and heads for Kirby's saloon. There, as Davis and Wolf watch,

shows Kirby the nugget from his 'claim' asking Kirby to grubstake him. Kirby's greed prompts him to agree in order to get a share in the profits. He gives Cactus a \$100 check, then goes to the bank to show the ore to Judge Knox. Kirby's plans are ruined when Knox, examining the ore, tells the saloon keeper that the ore is the same as the sample Jim Benton brought in from the Lost Aztec mine. Cactus enters the bank at that moment and Kirby realizes that Benton has fooled him again.

Returning to the saloon, Kirby orders Wolf to stop the Riders' caravan once and for all. Back at the bank, Judge Knox advises Cactus to cash Kirby's check and 'lay low' for awhile until it's safe for him to move around without fear of reprisal from Kirby.

Meanwhile, Wolf, realizing that the only way left for the Riders is Funeral Pass, takes his men and waits in ambush. A gun battle ensues with the Riders pinned down. Jim decides to try and get behind Wolf and his gunmen and smoke them out. Tombstone and the rest cover him.

However, Wolf spots Jim and goes after him. Jim detects Wolf's approach and jumps the outlaw. The two slug it out on a cliff over the raging, flooded river. Trigger, one of Wolf's men, spots the fight. As he watches, Wolf and Jim plunge from the cliff and disappear into the raging water below!

15: THE HARVEST OF HATE

We see Jim emerging from the river, soaked and exhausted. Trigger is sure that Wolf is dead and tells Butch, who orders the heavies to stop firing on the Riders until he can search for his chief. Jim has rejoined the Riders and tells them of Wolf's evident demise. With the heavies apparently disorganized without a leader, Jim decides to get the caravan moving to town. Mary is to ride on ahead and tell Judge Knox that they'll be arriving soon with the ore.

Butch, Trigger and couple of the gang, find Wolf, half-drowned, but still mean as ever. Trigger is ordered to ride to Panamint and see what he can find out. He overhears Kirby plotting with Davis to cut Wolf out of the deal on the Lost Aztec mine after he has done their dirty work. The gunman rides back to the hideout to tell Reade. When Wolf hears of the double-cross, he decides to stop being Mr. Nice Guy (!!!) and orders Butch, Dirk and the others that they are to gather as many cutthroats as possible. From now on, they're taking over. Not only are they going to get the gold, but they're going to take over Panamint and rob the bank.

Back in Panamint, Mary is with Judge Knox, both waiting for Jim and the Riders. Wolf, meanwhile, has gone to Kirby's office where he confronts his double-crossing partners. Davis goes for his gun, but Reade kills him. Kirby, panicky, only wanting to save himself, tries to convince Wolf that he's not pulling anything by telling him of a \$100,000 shipment on the stage from Purdue. As Reade appears to be taken in, Kirby goes for his gun. But Reade is quicker and bumps off the treacherous saloon keeper. Rejoining his men, the outlaw heads for the bank. A citizen spots them and warns Judge Knox, who has Mary get out by the back window and ride to warn Jim and have him try to stop the intended holdup of the Purdue Stage.

Mary makes it to the caravan and alerts Jim and the Riders. The Riders manage to intercept the stage in time. The official with the money box is taken off the stage before it reaches the city limits, and Riders now plot a trap for the Wolf-pack. In town, Wolf and his men are all over the place; they've taken over. The stage rumbles into the depot. But when the outlaw and his men find the coach empty, they realize they've been

tricked. Jim and his men have ridden behind the stage and taken cover in the town. The heavies spot the Riders and a wild gun-battle ensues. Butch and the others are either captured or shot, while Reade gets to his horse and races from town.

Jim rides in pursuit and catches up with Reade at the mountains. The two are slugging it out, with the outlaw leader managing to knock Jim down, stunning him. Reade draws his gun and is about to finish off Benton when another shot rings out. Reade falls to the ground, dead, and we see that Tombstone fired the life-saving bullet. He followed Jim in case he needed help. Hot on his heels, Pancho and Bill had followed to get Wolf for the reward. They see what Tombstone had done, and both decide to stop their constant squabbling and begin thinking what they are going to do with their share from

the Lost Aztec mine.

It is several weeks later and the mine is going great guns. As Jim, Mary, Tombstone and the others look on, Pancho and Bill ride into camp, each dressed in fancy new clothes; both have decided to live a life of ease, Pancho concentrating on romance. Jim and Tombstone have a remedy for the two nuts' swelled heads as he gets them to stand on the mine elevator. He then signals to the operator and Pancho and Borax are sent hurtling down into the shaft of the mine to get some good old fashioned dirt on themselves as Jim, Mary, Tombstone and the rest of the Riders have a good laugh. And one other thing is certain; Mary seems to have found her man in Jim Benton.

END

Serials on British TV & A Look At "King of the Rocketmen"

By Howard Crossland

Coinciding with the release of the last serials in 1956, the cliffhanger almost disappeared from British TV for 25 years. They had never been plentiful, but around 1955/56 I remember seeing Flash Gordon's Trip to Mars, The Monster and the Ape, and Daredevils of the Red Circle, the pattern of screening being early on Saturday evenings, with a single chapter each week.

The 60's and 70's yielded a couple of showings of the Flash Gordon trio, and one of Buck Rogers (usually about the time of the school Christmas holidays), but these were the only concessions made to serial fans by any of the TV companies until March 9th 1981, when BBC 2 quietly announced the first episode of KING OF THE ROCKETMEN. There was no advance publicity in the Radio Times, other than a short extract from the pressbook describing each of the first 6 chapters, which were to be screened at 5:40 pm Monday to Friday, with chapters 2 & 3 on Tuesday. A similar pattern was followed the next week for the remaining episodes.

It was a start. I wrote to the head of serials at the BBC congratulating him on his enterprise and eventually received the sort of reply I had hoped for. The company had recently acquired a number of Republic serials' and before Christmas 1981 would be showing DAREDEVILS OF THE RED CIRCLE — not seen on TV since its appearance on ITV in September 1956.

A tiny piece of extra publicity accompanied Daredevils — one small photograph on the children's page of Radio Times — but apart from that the only details were in the same format as those for Rocketmen.

The new year brought UNDERSEA KINGDOM, HAWK OF THE WILDERNESS, BUCK ROGERS, and in early autumn, PERILS OF NYOKA in its re-release guise, NYOKA AND THE TIGERMEN. Let's hope the trend con-

tinues. (I understand that ROBINSON CRUSOE OF CLIPPER ISLAND is scheduled for mid-January 1983.)

KING OF THE ROCKETMEN

Two major serial publications (Barbour: Days of Thrills & Adventure; Harmon & Glut; The Great Movie Serials) imply that Rocketmen is the last important serial produced by Republic. As I have not seen the later Republic serials, obviously I cannot judge that view, but certainly, Rocketmen has a number of distinctive qualities which would not be expected in an inferior production. Most of these key features are recognizable in the first chapter.

To begin with, the opening credits immediately infuse an unfolding sense of mystery. Inventive laboratory sets form the basis of the artwork and photography, whilst Stanley Wilson's heraldic music adds force and forward momentum. The dark mood-quality is reinforced by the dramatic Warner Bros.-type lighting (lots of heavy shadow, skillfully applied), and by the interesting choice of Tristram Coffin as the hero, Jeff King. Writers hold opposing opinions about his casting, but I feel that Coffin is excellent — far more successful as the hero than as a weak villain in, say, Perils of Nyoka.

Other notable features include high-speed car sequences (albeit with stock footage on many occasions), imaginative special effects for the Rocketman in flight, and well-choreographed slugfests. Elements of all these things are present in chapter 1, and for the most part are quite well maintained throughout the serial.

The most obvious signs of cheapness (in addition to stock film) are the ordinary interior sets, the omission of a grand scientific hideout for Dr. Vulcan (whose sole item of equipment appears to be one large black box with a screen and a

microphone), and the use of very short episodes. This last point is a most interesting one. I have not seen any books on serials which give running times of chapters, or, indeed, overall running times. Let me put the record straight on this one; *Rocketmen* runs for 155 minutes, including opening credits, re-runs on cliffhanger endings, flashbacks (chapter 4) and an outright economy chapter (episode 10). Most chapters are about 12 minutes long. In its feature-version released in 1949 under the curious title of *LOST PLANET AIRMEN*, the serial was cut down to 65 minutes. Whilst that sounds a bit extreme, it does seem reasonable to suggest that *Rocketmen* is one chapter-play which would lose very little in the way of story line by being edited into a 100 minute feature like the package arranged for TV in 1966 (the 26 Republic serials made into features).

Plot development in *Rocketmen* centres around the development, use, and control of scientific inventions. The inventions themselves are both varied and interesting. Apart from *Rocketman's* flying-suit there is the decimator (laser-beam based), Dr. Vulcan's remote-control machine, and, most fanciful of all (but taken for granted in the story) the remote video used by Vulcan to track his enemies. I'm sure that the Pentagon would think that one of these latter toys was worth any number of decimators. The development of machines is treated sketchily and the story concentrates on the question of control. Megalomania, as exemplified by Dr. Vulcan is one answer to the problem (a typical one in serials, of course) and it also provides the goodies with a more pressing purpose than do the needs of humanity. In fact humanity has a fairly rough ride from both goodies and baddies in this

story. Dr. Vulcan and his henchmen expend large amounts of time and energy attempting to reduce the scientific community, and each time they are successful the survivors scarcely express interest, let alone concern. Even Millard's self-sacrifice in chapter 7 is trivial in comparison with the loss of the decimator.

The most overt touch of cynicism is saved for the final reel when the mayor of New York, far from being appalled at the destruction and loss of life as the result of Vulcan's tidal wave, gleefully states that his administration will reap the kudos for rebuilding the city bigger and better than before. At least the scriptwriters show a mature understanding of politicians.

OVERVIEW

I have watched *KING OF THE ROCKETMEN* several times since its initial screening, and my general conclusion is that it improves with repeated viewing. Whilst this may well be evidence of my own short-sightedness I think that it is also a tribute to the production values, which in some aspects are quite intricate and not necessarily apparent on first acquaintance. I particularly like the outdoor shots and the moody dramatic qualities conjured up by skillful lighting. The latter effects enhance, and in turn are enhanced by the 'dark' appearance of Tristram Coffin and Don Haggerty, both of whom are well-cast. Marshall McLuhan asserts that the things we chiefly remember from our experiences are 'grainy mood-qualities', and, for me, *KING OF THE ROCKETMEN* exemplifies that statement.



REPUBLIC PICTURES
presents

"KING OF THE ROCKETMEN"

A REPUBLIC 12 CHAPTER SERIAL

Associate Producer: Franklin Adreon
Directed by Fred Brannon
Written by Royal Cole — William Lively — Sol Shor
Unit Manager: Roy Wade
Photographed by Ellis W. Carter
Art Director: Fred Ritter
Music: Stanley Wilson
Film Editor: Cliff Bell and Sam Starr
Sound: Earl Crain, Sr.
Set Decoration: John McCarthy, Jr. and James Redd
Special Effects: Howard and Theodore Lydecker
Makeup Supervision: Bob Mark
Optical Effects: Consolidated Film Industries
RCA SOUND SYSTEM

CAST

JEFF KING TRISTRAM COFFIN
GLENDA THOMAS MAE CLARKE
TONY DIRKEN DON HAGGERTY
BURT WINSLOW HOUSE PETERS JR.
PROFESSOR MILLARD JAMES CRAVEN
PROFESSOR BRYANT I. STANFORD JOLLEY
CHAIRMAN DOUGLAS EVANS
MARTIN CONWAY TED ADAMS
GUNTHER VON STRUM STANLEY PRICE
MARTIN DALE VAN SICKEL
KNOX TOM STEELE
BLEARS DAVID SHARPE
ROWAN EDDIE PARKER
TURK MICHAEL FERRO
GUARD FRANK O'CONNOR
PHILLIPS BUDDY ROOSEVELT

CHAPTER TITLES

1. DR. VULCAN — TRAITOR
2. PLUNGING DEATH
3. DANGEROUS EVIDENCE
4. HIGH PERIL
5. FATAL DIVE
6. MYSTERY OF THE ROCKET MAN
7. MOLTEN MENACE
8. SUICIDE FLIGHT
9. TEN SECONDS TO LIVE
10. THE DEADLY FOG
11. SECRET OF DR. VULCAN
12. WAVE OF DISASTER

CHAPTER 1: DR. VULCAN — TRAITOR

A mysterious individual known only as Dr. Vulcan has caused the deaths of four leading scientists including Prof. Drake, by taking over steering of the man's car by remote control and sending it over a cliff, and Professor Millard via blowing up the man's laboratory.

The four victims were working for Science Associates, a desert research project which is working on new weapons and devices that will help humanity.

Glenda Thomas, photographer for Miracle Science Magazine, is visiting the project. There, she meets Burt Winslow, publicity director for the group, and Jeff King, a member of the project and a colleague of the late Prof. Millard.

At a meeting of the remaining members of the group, Jeff reveals that Prof. Millard was about ready to reveal who the mysterious Dr. Vulcan is.

Later, Vulcan has two henchmen, Dirken and Blears, attack Jeff. Jeff drives off the thugs and then secretly visits a remote cave. There, we discover that Prof. Millard is still alive, having been saved by Jeff just in time before his lab blew up. Jeff and Millard have been working on two projects, the first being the discovery of Dr. Vulcan's identity, and the other an atomic-powered rocket-suit, which will enable its wearer to fly through the air like a missile. Jeff is to give it a test run, and leaves Millard.

At another Sciences Associates meeting, Jeff is asked to check into the Dr. Vulcan matter by the other members. His first job is to arrange for the transportation of a new device; a radar-interception missile. It is to be sent out by truck.

In his secret laboratory, the shadow figure of Dr. Vulcan orders his men to get the weapon and the truck.

Jeff comes upon the scene and he and a guard are attacked and knocked out. As the truck is driven off by the hoodlums, Jeff regains consciousness and rushes for his car to follow, but finds it has been tampered with. He gets an idea and in a few moments is donning the rocket-suit. He flies into the air after the truck.

Burt and Glenda appear on the scene a few moments later and spot the strange figure streaking through the air. Glenda gets a picture of it.

Meanwhile, Jeff catches up with the truck and fights it out with Dirken and Blears. In the fight, the missile is launched and heads for the middle of the city.

Jeff flies after it and blasts the missile with a special ray gun he and Millard devised. However, as the missile explodes harmlessly in mid-air, the concussion stuns Jeff, sending him plunging to certain destruction below as he loses control of the rocket-suit!

CHAPTER 2: PLUNGING PERIL

Jeff regains consciousness in time and gets control of the rocket-suit in time, shifting into a vertical climb that carries him back into the air.

At a meeting of Science Associates, Burt reveals that Glen-



Ms. Mae Clark as she appears today at a recent gathering of The National Film Society in Hollywood.

While "King of the Rocketmen" was just one of many films Ms. Clark appeared in, many fans remember her as the grapefruit gal in "Public Enemy" with James Cagney.



Photo By Thomas Abdo

da snapped a picture of the mysterious flying man, who has now been dubbed "Rocket Man," while he was flying through the air.

At his headquarters, Dr. Vulcan sends Dirken and a henchman to Glenda's apartment to get the negative. The mysterious madman feels that Rocket Man's real identity may be discovered if a picture is made.

The search in Glenda's apartment is interrupted by the arrival of Burt and Glenda. The two thugs hide, but by a ruse, Dirken phones Glenda and pretends to be Jeff on the phone. He has Glenda get the negative. Then he and his partner enter the main room to take the negative, but Burt starts a fight.

In the battle, Dirken escapes, rushes to his car and drives off. Glenda gets into her vehicle and pursues the thug. Jeff, arriving at the apartment, learns from Burt what happened. He dons the rocket-suit and flies after the two speeding cars.

Meanwhile, Dr. Vulcan picks up Glenda's car on his television screen and freezes the steering mechanism with his remote control device. Rocket Man spots Glenda's car leaving the road and heads downward. Landing on the roof, he swings inside the careening vehicle and tries to bring the car under control as it plunges over a precipice with Glenda and Rocket Man apparently inside!

CHAPTER 3: DANGEROUS EVIDENCE

Rocket Man and Glenda leap from the car before it goes over the cliff, and escape death. Dirken escapes with the precious negative.

Later, at a meeting of Science Associates, Jeff plots a trap for Dirken. The thug will be needing a special developer, Micro 227, in order to develop the negative and picture. Science Associates controls that particular item.

That night, Dirken and his men break into the warehouse, containing the developer, but Jeff is waiting for them. He has the thugs at gunpoint when the lights are turned off by a man wearing a strange, ornate ring. In the ensuing gunfight, Dirken escapes with the chemical.

Jeff dons the Rocket-suit and traces Dirken to a hideout in the country, where the negative is being developed. Mindful of the possibility that Rocket Man's identity may be revealed, Jeff tries to halt the developing of the negative in his normal guise. He's captured and held prisoner while the picture of Rocket Man is being developed right in front of him!

CHAPTER 4: HIGH PERIL

Jeff forces a fight before the picture is fully developed. As Dirken escapes, Jeff destroys the negative. He then remembers the ring worn by the mysterious hand that turned off the lights when the developer was stolen.

At a conference meeting, Jeff has the various members put their hands on the table. Jeff sees the same mysterious ring on Dr. Conway's hand and accuses him of complicity in the crimes committed by Dr. Vulcan. Conway holds the group at gunpoint and flees to phone Dr. Vulcan, whom he believes to be an innocent member of the project.

Vulcan agrees to help Conway and sends him to Dirken. However, Dirken forces Conway to sign a confession taking the blame for the killings and sabotage and identifying himself as Dr. Vulcan.

Meanwhile, the police report a man answering Dirken's description has a room at a certain hotel, and that Dr. Conway has stopped there.

Assuming his Rocket Man guise, Jeff flies to Dirken's apartment and breaks in. Conway identifies his ring as that worn by a secret scientific fraternity, of which several scientists are members. One of them is a member of Science Associates. He is about to reveal Dr. Vulcan's identity when

Dirken kills him with a knife.

A battle between Rocket Man and Dirken ensues, with the thug knocking Rocket Man out of the room window with a chair, sending him plunging from the top floor of the building to certain death below!

CHAPTER 5: FATAL DIVE

Rocket Man manages to regain control of his flying suit and flies upward just in time.

Returning to Science Associates, Jeff locates Dr. Vulcan's concealed microphone, through which he tricks Dirken into a secret rendezvous.

Burt and Glenda, misunderstanding Jeff's motives, interfere in Jeff's plan, and in the ensuing fight, Dirken kidnaps Glenda, while Jeff is forced to subdue Burt.

Dr. Vulcan's radio detects the direction finder that Jeff planted in Dirken's plane used for the meeting. Dirken, with Glenda aboard, hurls the device overboard as the plane is in mid-air.

Jeff gets rid of Burt and flies after the plane as Rocket Man. Dirken, spotting the pursuit, smashes the controls of the plane and bails out, leaving Glenda in the plane.

Rocket Man lands on the plane's wing and gets into the cockpit. He tries to bring the plane under control as it plunges toward Earth and crashes in a fiery holocaust!

CHAPTER 6: MYSTERY OF THE ROCKET MAN

Rocket Man has Glenda parachute from the doomed plane while he flies away in his rocket-suit moments before the plane crashes to Earth.

Dr. Vulcan has now assumed that Jeff and Rocket Man are both one and the same and sets up a plan to prove it, by stealing the newly devised Sonutron.

At the next conference, Jeff is put in charge of transportation for the new device, and as he sets out on his mission, he's captured by Dirken.

Through a ruse, he contacts Prof. Millard while enroute to the Electronics Corporation, Dirken is about to consummate Vulcan's plan when Rocket Man suddenly appears!

In the ensuing chaos caused by Rocket Man's sudden appearance, Jeff makes an attempt to escape with the truck containing the Sonutron.

A chance bullet knocks him cold and the truck crashes through the warehouse wall and off the pier into the water with Jeff in it!

CHAPTER 7: MOLTEN MENACE

As the truck barrels along the pier toward the edge, Jeff comes to and leaps from the vehicle before it crashes into the bay.

He returns to the cave hideout with the pseudo Rocket Man, who is revealed as Prof. Millard. There, in the hidden laboratory, Millard demonstrates his latest device to Jeff. The machine is called the Decimator, which will disintegrate metal or rock into a liquid mass by means of concentrated Thromium waves. He demonstrates the machine's power by melting part of a bar of manganese steel.

Later, feeling that his movements are being shadowed by Dr. Vulcan, Jeff sends Burt and Glenda to the secret cave and radios Millard about their arrival. His message is picked up by Dr. Vulcan's radio equipment and the mysterious friend sends his henchmen to the cave to capture Burt and Glenda and steal the Decimator.

Jeff is captured by Dirken and his men along the way to the cave, and left with a guard. However, he manages to outwit his guard and render the man unconscious. He then dons the Rocket suit and flies to the cave as quickly as possible.

Inside the hidden laboratory, Millard is being taken along with the captured Decimator by the thugs when Rocket Man appears. In the ensuing fight, the Decimator is accidentally started, its Thronium waves causing the cave walls to melt.

Dirken and his men escape, while Prof. Millard has Rocket Man free Burt and Glenda while he tries to stop the beserk machine. However, Millard's valiant effort is in vain and he is killed by the resulting flow of lava.

Meanwhile, Rocket Man has freed Burt and Glenda, but their way of escape is blocked by the flowing lava. They flee back into the cave, but are stopped at a dead end as the molten lava overtakes them. They are faced with the same fate as Prof. Millard!

CHAPTER 8: SUICIDE FLIGHT

Rocket Man, Glenda and Burt discover a fissure in the tunnel that leads to the outside. They escape the molten lava in time.

Dr. Vulcan, still determined to obtain the Decimator or build one, hypnotizes Dr. Von Strum, one of the members of Science Associates and orders him to get the plans to the machine.

Jeff catches the hypnotized scientist obeying Vulcan's orders. He decides to deliver them for the hypnotized man, but Dirken eludes capture. Dr. Vulcan sends his henchman to Glenda's apartment to silence Von Strum before he can talk. As the thugs prepare to do so, Dirken and his men hear Rocket Man's approach and fire a volley of shots as he soars up to the apartment window. He is apparently killed as the bullets shatter the windowpane!

CHAPTER 9: TEN SECONDS TO LIVE

Rocket Man dives aside, escaping the assassin's bullets. He then drives them from the apartment. However, during the battle, Von Strum has been killed.

Jeff continues to work in secret on the new Decimator, but Dr. Vulcan has perfected a Thronium Detector by which Dirken is able to track down the strange metal that powers the machine.

He locates Jeff's cave hideout and through a ruse, using a motorcycle rider, gets Jeff and Burt out of the cave and steals the Decimator. But Jeff has concealed a camera which gives him a picture of the getaway truck.

Meanwhile, Dr. Vulcan has arranged for the transfer of the Decimator to a new vehicle and the setting up of an explosive charge in the truck. After setting up the device, Dirken is caught in the truck by the Rocket Man. In the ensuing fight, Rocket Man is knocked out and Dirken escapes leaving our hero unconscious as the truck blows up!

CHAPTER 10: THE DEADLY FOG

Rocket Man regains consciousness and hears the ticking of the detonator. He leaps from the truck before it explodes.

Back at the cave, he is removing his disguise only to come face to face with Burt. Jeff is forced to reveal the origin of the rocket-suit and how he came to use it. Burt and Jeff then review the incidents to date and now realize that Dr. Vulcan is either Dr. Bryant or Graffner, members of Science Associates. They plan to intensify their operations.

Dr. Vulcan, in the meantime, has told Dirken of his fear of Jeff and his decision to draw Jeff into a trap. Through a ruse, Jeff is lured into a taxicab with a fake driver on a false errand.

Burt and Glenda see the driver leap from the cab as they emerge from the Science Associates building. Suspecting a trap, they get into Burt's car and give chase.

Meanwhile, Jeff has found himself to be a prisoner in the

air-tight passenger compartment. The windows are closed and the doors can only be opened from the outside. Jeff is informed of this by Dr. Vulcan's voice over a transmitter box in the cab. At the same time, a poisonous vapor is being released in the cab through a floor vent.

Burt and Glenda see the cab fill with the fog-like gas, which overcomes Jeff. He slumps to the floor of the vehicle, apparently doomed!

CHAPTER 11: THE SECRET OF DR. VULCAN

Jeff is saved when Glenda pulls her car alongside the cab and Burt climbs inside the driver's side. He pulls the cab to a halt and opens the door, getting Jeff out in time from the gas chamber on wheels.

Jeff reveals that he got a clue when the gas was unleashed in the cab. By the smell he realized that it was a rocket fuel that is a poisonous gas in vapor form. He's planning to check on anyone who bought a supply of the fuel.

Dr. Vulcan is aware of the danger since he sent in a personal order for the fuel under his real identity. He sends Dirken to stop Jeff and get the order form first.

When Burt and Jeff arrive at the plant, Dirken and his men meet them and a fight ensues, with Dirken's men escaping in a truck and Burt a prisoner. Jeff and Glenda pursue in their car, but Dirken releases the canvas tarpaulin covering the back of the truck and it sweeps onto Glenda's car. Blinded, Glenda cannot steer her vehicle and it plunges over a cliff into a lake, but she and Jeff swim to the surface and head for shore.

Dr. Vulcan decides to use Burt as bait and lure Jeff into a death trap. The call is made to Jeff. The proposition is that Jeff is to meet at a certain building and room to bargain for Burt's life. However, he doesn't know that an electrical trap has been set to kill Jeff.

Jeff, suspecting trouble, arrives as Rocket Man ahead of the set time and is about to free Burt. Suddenly, the door opens and Dirken and Dr. Vulcan himself appears. Dr. Vulcan is in reality Dr. Bryant!

He boasts of what he has accomplished and of his maniacal aims. Then he proceeds to back Rocket Man into the electrical trap, which erupts into a display of high voltage discharges!

CHAPTER 12: WAVE OF DISASTER

Rocket Man's life is saved, however, when Burt pushes one of Dirken's henchmen, a man named Gordon, into the path of the charged electrical trap. Dirken and his chief, Bryant, escape with the Decimator and head for an airfield.

There, they hire a private plane and head for Fisherman's Island, a small island some 300 miles off the New York coast. Vulcan plans to use the Decimator for one of the biggest blackmail plots — the extortion of New York City!

Bryant radios the office of the mayor demanding that his terms be met or he will destroy New York. He can do this by aiming the Decimator at the great Amsterdam Fault. The result will be tidal waves of tremendous size which will batter and engulf New York City in tons of water, burying it and the inhabitants.

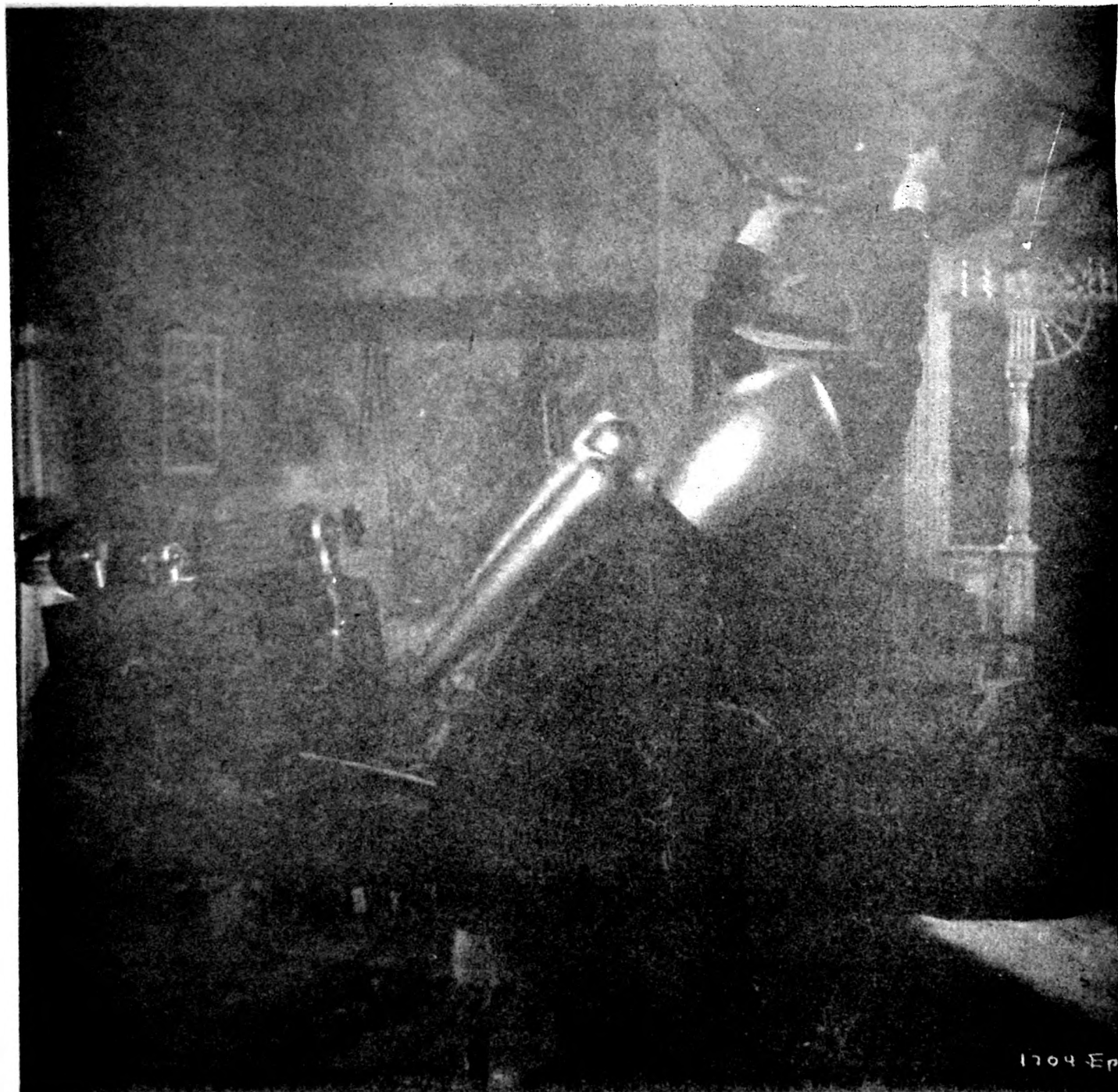
The Mayor refuses to meet the terms and Bryant begins his plan. Meanwhile, Jeff, Burt and Glenda have been called to the Mayor's office due to their experience in the Dr. Vulcan case. There, Jeff figures out where Dr. Bryant may be hiding and the mayor orders that a fleet of bombers from the air force blast Fisherman's Island out of existence.

Jeff, however, dons the Rocket Suit and flies out to the island ahead of the bombers to stop the Decimator from working. He crashes into the cabin being used by Dirken and

Bryant and a fight ensues. The two villains are knocked out, and Jeff destroys the Decimator before they wake up. The battle begins anew, with Bryan attempting to shoot Rocket Man. However, he kills Dirken instead. Rocket Man knocks the mad scientist out and flies away from the cabin, moments before the air force bombers blast the island to bits with their deadly cargo. Rocket Man flies back to New York.

There, in his normal guise, Jeff and Burt persuade Glenda and the mayor to believe that the bombers did the trick. The mayor is allowed to brag and believe that he, not Rocket Man, saved the city from destruction and ended the mad career of Dr. Bryant, alias Dr. Vulcan. Burt and Jeff, however, know better.

END



Here is one of the concluding scenes in which I. Stanford Jolley is seen in his battle with ROCKETMAN. The late Mr. Jolley was the mysterious DR. VULCAN. For the time period this cliffhanger was done very well. The character of ROCKETMAN went on to appear in ZOMBIES OF THE STRATOSPHERE, RADAR MEN FROM THE MOON and the short lived TV series, COMMANDO CODY, SKY MARSHALL OF THE UNIVERSE. More than all that ROCKETMAN heads the cover of the best magazine in the World today, SERIAL WORLD!

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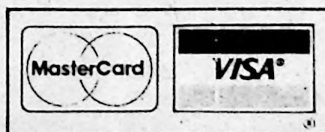
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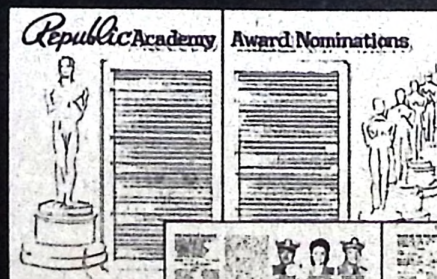
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February, 1983 -- Progress Report No. 6

Proceeding relentlessly along, an eventful amount of progress was painstakingly hammered out in 1982 on **REPUBLIC CONFIDENTIAL**, a volume which will provide an objective overview of the ingenious filmmaking operation at Republic Pictures spanning the memorable era from 1935 through 1959 when the hustling studio flourished during that eminently celebrated Golden Age of Hollywood greatness.

In winding up almost eight years of dedicated, comprehensive work to date on **REPUBLIC CONFIDENTIAL** [starting in May of 1975 immediately after publication of the now sold-out **VALLEY OF THE CLIFFHANGERS**], the main thrust has been toward establishing a firm foundation of background research through the exhaustive culling of carefully preserved files and doggedly screening every Republic film to become thoroughly knowledgeable with the studio's entire output.

But 1982 saw a significant breakthrough as actual production finally began!

Typesetting commenced on well over 700 casts-credits chunks in addition to 400 story synopses of the approximately 1000 official Republic film releases. And the awesome Linotron 606 sprang into action, grinding out literally thousands of lines of copy manifested by ream upon ream of galley proofs. Yet to be done are proofreading and determination of column chunk-breaks, but undeniably we've taken a giant step with this tangible entrance into production.

Screening of the Republic films continued, checking screen credits and writing story synopses in the process to meticulously include roles for all players credited on-screen. There are now less than 200 regular features still to view plus a few divergent import releases and several miscellaneous westerns. While it was initially anticipated that all screening would be finished by the end of 1983, it now appears likely to spill over into 1984. Because of the overriding necessity of doing contiguous work on branching sections of the book, it just isn't in the best interests of top efficiency to focus solely on screening.

After every film is scrutinized and concomitant material typeset, then pages can be assigned to this all-important casts-credits-synopses section. Framework of the book revolves around how many pages are required here. Publication date of **REPUBLIC CONFIDENTIAL** is still estimated roughly about two years following completion of screening every last foot of the Republic celluloid yield.

Other important associated endeavors were further developed and finalized.

Informational styles on individual films were set in cement. Where applicable, there will be data on each film including color process, widescreen indication, production company, production number, principal photography dates, listing of working titles, budget, negative cost, release date, running time, re-release date with re-title and edited running time, television re-title, and even the original foreign titles and overseas release dates of imported films.

Layout renderings which encompass style format spreads for different sections of the book have forged ahead, and several are carried in miniature form on the back page of this report. They divide into a number of distinct categories:

1. Casts-credits-synopses section. Dissimilar space units will be assigned in presenting the various Republic feature pictures. Some will occupy a full page, others part of a page. It is intended that there will be at least one still shown from each film if at all possible, and many titles will be accorded multiple photos. On some occasions there will be ad slugs included to show how Republic publicized their product. A style format spread on the two Earl Carroll films that Republic turned out illustrates how the casts-credits-story synopses will be blended in connection with stills and ad slugs in selected instances.
2. Super-Index. Additions to player records are continuing to be effected as the films are screened. This section featuring film credits will be the most extensive ever displayed for any studio, containing listings for all credited [and thousands of uncredited] appearances for every performer who ever appeared in a Republic film together with technical personnel, over 5600 in all. There will be pictures galore, and the style format gives the flavor of what could be considered a Republic directory of players and technicians in this compendious Super-Index.
3. Serial synopsis-endings section. The chapter-by-chapter synopses which include titles and running times of each episode for the 66 serials underwent a major style change. They were originally typeset to a wider measure for inclusion in VALLEY OF THE CLIFFHANGERS, which would have added 132 pages to an already-heavy 11-pound book so were held out. It was planned to reduce these slightly for use in REPUBLIC CONFIDENTIAL, though a thorny problem arose since there wasn't room on the spread for casts and credits which would have obliged cross-referencing them from another part of the book. Despite considerable expense, it was concluded that the best course would be to reset the episodic synopses into narrower columns to match the features, thus allowing the casts and credits to be jointly on the same spread as the chapter-by-chapter writings, even picking up enough space so that an extra picture could occasionally be mixed in. The frame enlargements of the cliffhanger endings will remain, of course, as depicted in the 12-chapter example.
4. Serial pressbook covers. Another delight for chapterplay enthusiasts will be full-color reproductions of those oft-times dynamite front covers of the 66 Republic serial pressbooks. These will occupy five pages in the book. Though arrayed only in black-and-white here with a copy block indicated, the sample shows essentially what is in store.

Supplemental spread work is also shown on the last page, including a layout on Republic's Academy Award nominations and one on two John Wayne films. Speaking of the Duke, be sure to put on your must-read list Pat Stacy's forthcoming book DUKE: A LOVE STORY, AN INTIMATE MEMOIR OF JOHN WAYNE'S LAST YEARS; it is due to be published by Atheneum, scheduled to hit the bookstores sometime next June, and promises to be an engrossing account about the Man, not the Legend.

These visuals represent just a glimpse of what has already been designed and formulated for this definitive book on Republic. The accent will be on how the studio made movies with emphasis on behind-the-scenes production techniques and just what went into Republic's form of profit-making bottom-line programmers. Each department will be examined as to its contribution toward the finished film product. And those dependable contract players will merit the spotlight.

Research is nearly wrapped, for the detailed in-depth treatment to be accorded Republic's lavishly mounted multimillion-dollar film I'VE ALWAYS LOVED YOU, the studio's first Technicolor production handled with the deft touch of renowned producer-director Frank Borzage, notably bringing screen prominence to newcomer Catherine McLeod. The story behind the film is fascinating as Republic entered into the classical-music box-office bonanza of the mid-1940s from the real-life overtones of scenarist Borden Chase's vivid screenplay inspired by his American magazine novel to the unique sound-perspective recording employing two separate soundtracks for those impressive scoring sessions on the studio's music stage.

More insight into Republic's use of color in their films was gleaned during the past year. From early experiments through refinements of three-color Trucolor it's an absorbing tale. Technical details of the various color processes will be discussed, and you'll find a bonus presentation of color frame enlargements from Republic's 1937 landmark Magnacolor production THE BOLD CABALLERO.

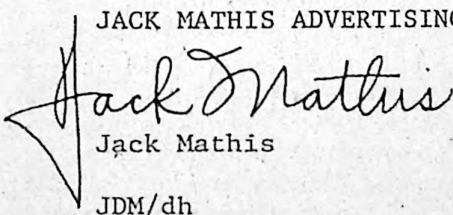
Yes, it's all coming together. Despite the rather gossipy-sounding book title, REPUBLIC CONFIDENTIAL will present a loving look at that great little studio in the valley which dollar for dollar got more on the screen than anyone else.

We'll keep you informed of the book's progress, probably next February. And you'll receive advance information on publication date and details on ordering. Let us know if you have an address change. If you don't wish to receive any further reports, please advise and we'll remove your name from our list.

As always, we welcome any comments you may have on REPUBLIC CONFIDENTIAL, and we appreciate your continuing interest and patience.

Yours sincerely,

JACK MATHIS ADVERTISING.


Jack Mathis
JDM/dh

PEARL WHITE

By Buck Rainey

The Silent Serial's Reigning Queen, She Created the Mold for Future Cliffhanger Cuties and a Life Style few Could Emulate

With the release of *The Perils of Pauline* (1914), the motion picture serial came into its own and a whole new genre was fashioned on the success of this crudely made chapter play and its phenomenally popular star, the erstwhile moderately-known comedienne of Crystal split-and one-reelers. Though Mary Fuller, Kathlyn Williams, and Grace Cunard preceded her as serial heroines, it was Pearl White who captivated the world with her zeal and effervescence, aided by the hair-raising scenes written for her, and which she adroitly executed.

It was in New Jersey that Pearl carved her niche in filmdom and earned her title as undisputed queen of the serials. There, without benefit of doubles, she ran on the rooftops to escape the clutches of the hooded terror, swung from clotheslines, leaped aboard and from trains, tumbled down stairways, disappeared through trapdoors, and climbed fire escapes. And there it was that she endured the desperate hazards of the mill saw, the onrushing flood waters, the leaps from the bridges, fire, explosions, and the jutting rocks of the Palisades. She could scuffle with a dozen ruffians and be thrown from a speeding locomotive without so much as mussing the blonde wig that hid her auburn hair and became her trademark. She was Pearl White, a woman uniquely fitted to captivate worldwide movie audiences and to fill the need of millions of people living hum-drum existences for escapist entertainment and vicarious thrills.

Pearl Fay White's serial escapades and uninhibited personal life fulfilled the dreams of both the sweatshop working girls and the small town belles whose dreams of emancipation were long-dress balls and marcelled Charles Dana Gibson boyfriends. She is one of the few silent picture stars to achieve a permanent place in American folklore.

The facts surrounding Pearl's childhood are clouded. Myth and fact have become so intertwined that it is impossible at this late date to completely unravel them. Pearl herself created and perpetuated many of the myths, and so her own autobiography, *Just Me* (Doran Company, 1919), has to be read with much reservation. But it is reasonably safe to say that no career in studio or stage history has been overcrowded with adventure as has that of Pearl White, the peerless, fearless girl of the movies' fancy.

Pearl was born in Greenridge, Missouri, a small community near Sedalia, on March 4, 1889 but grew up in Springfield. Her father at various times was a farmer, realtor, and insurance man. Her mother died when Pearl was three.

In her autobiography Pearl states that she ran away from home at age fourteen and worked for several weeks in a circus, earning room and board and \$8 a week. This story has neither been confirmed or discredited. The story goes that one night while doing a giant swing with one hand on the trapeze bar, several ligaments snapped in her puny wrist and she fell,



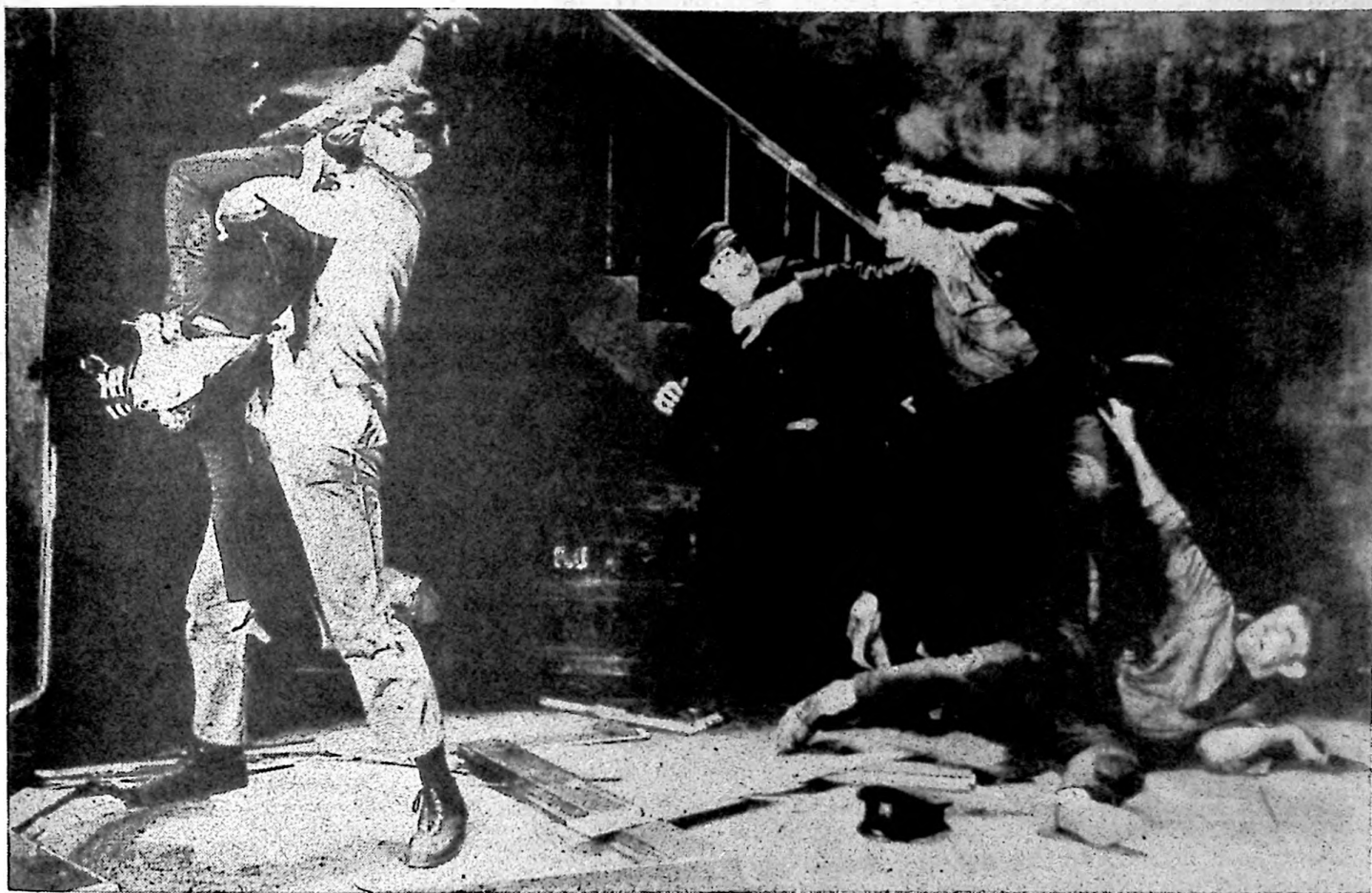
Queen of the early serials — Ms. Pearl White

fracturing the collar bone and forcing her to return home.

At fifteen, a child thrusting up from the filth, with no more design than a flower seeking the air that breeds beauty, Pearl went to work in a print shop that turned out theater programs. Her job was to feed paper bags to a press from early morning until six at night. One story has it that the same hand injured in the circus was caught and crushed by the press.

Pearl wanted a chance to play on the stage, and she made that chance for herself. Fearing her father, a stern, unsympathetic man, she continued to work in the shop by day while playing small parts at night. That way she could still give him money, and he wouldn't be angry with her. She had to act. There was something that demanded expression, an urge without motive, a seed that wanted to flower. For this she endured everything.

When she reached eighteen she left home and joined the Trousdale Stock Company, which traveled throughout Missouri, Kansas, and Oklahoma. While appearing in a play in Oklahoma City she married Victor Sutherland, one of the actors, on October 12, 1907. The marriage was dissolved in 1914, just as Pearl was catching on as a movie star. For three years Pearl traveled with various shows throughout the south,



The Perils of Pauline has our girl Pearl in trouble...again!

and it has been suggested that some of them were nothing more than medicine shows. Stranded with a show in South Carolina, she worked her way to Cuba as a stewardess, emptying slop jars and making beds. In a cheap Cuban dance hall under the name of "Miss Mazie" she sang American songs and picked up the pesos the Cubans flung at her. Evidently she split early from Sutherland, even though not divorcing him until 1914. She would never talk about the marriage.

Pearl moved on to South America with her tawdry costume of red, white, and blue to sing in the dancehalls and casinos until homesickness drove her back home. Tired penniless, a miserable youngster with a battered old suitcase, she came to the door of her father's house in Springfield, then to work for a dressmaker, stitching endless seams and delivering bundles for \$4 a week and then a job as a nursemaid in a family where she was blissfully happy because she had plenty to eat.

It is little wonder if Pearl White emerged with few illusions, a frank materialist. At an age when youth steps out into life, she had already lived it. She eventually hit the road again with a stock company. It was rough sledding. Only a sense of humor kept Pearl from turning aside or quitting definitely. The failure of her voice while appearing in Connecticut in an old-fashioned melodrama, which necessitated her shouting, led her to the silent cinema and the rest her throat needed. Her first job was with Pat Powers, who placed her on the payroll at \$30 a week. Her first movie of record is *The Girl From Arizona* (1910). After about a year and a half with Powers, Pearl accepted a job at Lubin, but was fired within a

few months. Pathe picked her up and she achieved a degree of popularity and recognition while with the studio, enough that Crystal hastened to put her under contract to appear exclusively as a comedienne for them. She got top billing, and often titles of films included her name, so as to further establish her identity.

A long series of short comedies followed for Crystal, and by mid-1913 Pearl was not only a well-known film star but had accumulated \$6,000 which she was determined to spend on a good time in Europe. After six months of romping about the continent, she returned to Crystal and was grinding out more comedies when by chance she met again an old friend, Theodore Wharton, who was now working for Pathe. Through Wharton she met Louis Gasnier, who was preparing to film *The Perils of Pauline* (1914). He liked Pearl, was familiar with her Crystal work, and felt she was just the perky gal needed to play Pauline. Pearl accepted this offer of extensive publicity and \$250 a week, and started in what was destined to be the most famous episodic cliffhanger of all time.

Serial buffs are probably familiar with the many stories concerning the risks taken by Pearl in filming her many serials and the fact that she only used a double when it was physically impossible for her to perform the action required. Her most serious injury occurred in her very first serial, *The Perils of Pauline*, when she sustained a serious back injury in falling down a flight of stairs. In later years the injury plagued Pearl and was probably a contributing cause to her early death at

forty-nine.

The Exploits of Elaine (1914), **The New Exploits of Elaine** (1915), and **The Romance of Elaine** (1915) followed in short order, making gobs of money for Pathe. Pearl became the studio's leading money-maker and her salary skyrocketed to between \$3,000 and \$5,000 a week. More serials followed Pearl's previous thrillers. **The Iron Claw** (1916), **Pearl of the Army** (1916), **The Fatal Ring** (1917), **The House of Hate** (1918), **The Lightning Raider** (1919), and **The Black Secret** (1919) were each a whopping success.

The Lightning Raider, it might be added, was acclaimed the best serial that Pathe had ever produced, the best in the entire field for that matter. Exaggerated hyperbole, perhaps, but a good film nevertheless. Bertram Milhouser and George B. Seitz, respectively author and director, utilized every single foot of film in each episode. Of wasted action there is none, and the mental and physical fencing of the opposing factions in the story is of the most absorbing kind. Incidentally, the mental conflict, unusual for a serial, is just as thrilling as handled here as the physical action.

Pearl White was perhaps the best-known woman in the world. Since the silent screen had no language barriers, Pearl's following was international. She lived better than most real-life queens, enjoying the many luxuries an average income of \$250,000 to \$300,000 (with little income tax) a year could provide her. By today's standards that income would equal better than \$1 million a year in purchasing power.

Wallace Davies has aptly characterized Pearl when he wrote:

All accounts of Pearl add up to a person who was frank, friendly, warm-hearted, humorous, sometimes

given to practical jokes, fond of shooting craps with the workmen in the studio, and possessed of a vivid vocabulary when annoyed. Her voice, rough and hoarse, suggested both a lack of genteel background and a history of throat trouble such as had supposedly propelled her into pictures in the first place. Never temperamental, she was popular with associates because of her cooperativeness and willingness to work hard.

In 1918 Pearl married Major Wallace McCutcheon, a much-decorated, battle-scarred veteran of World War I who had previously made a few films for Kalem and Lubin. The marriage lasted long enough for them to appear in **The Black Secret** (1919) before Pearl was lured by William Fox to join his studio and to make a series of features that were, in the main, more of the drawing room society style films that producers tried to foist on the public and, of course, were hardly the type to appeal to her followers. McCutcheon appeared with Pearl in **The Thief** (1920), but the war had worked insidious and secret changes on him. One day he walked out of the Lambs Club and was never seen again. Pearl White's yen for romance was again shattered. In 1921 she obtained a divorce. Months later McCutcheon was discovered in a sanitarium in Washington, D.C. The deadly gas of war and two bullet wounds had slowly worked grim vengeance. He committed suicide in Hollywood in January 1928.

Pearl made ten lacklustre features for Fox in 1920, 1921, and 1922, but features were not her forte and they did not achieve anywhere near the success of her serials.

TO BE CONTINUED...



Pathé

Announcing
Pearl White

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in the five part Gold Rooster Play

in Pathécolor

Mayblossom

Produced by Astra

Released April 8



THE FAST EXPRESS

Compiled by Buck Rainey

THE FAST EXPRESS

(Universal, March 10, 1924) 15 Chapters

Director: William Duncan

Adaptation: Frank H. Clark and Paul Bryan

Story: Courtney Ryley Cooper — "Crossed Wires"

Cast:

William Duncan	Brent McAdams
Edith Johnson	Lucille Worth
Edward Cecil	Christopher Langley
Eva Gordon	Rita
Jim Welsh	Theobald Mason
Albert J. Smith	Edward Winston
Harry Woods	Tom Boyd
Joe Dominguez	Black Tony
John Cossar	
Harry Carter	

THE FAST EXPRESS was made in the heyday of the serial, when production quality was considerably greater than it was after the advent of sound, and especially after 1935. There was not the stigma attached to the serial or its performers that developed shortly afterwards, and both fans and the studios took them seriously. They were a big source of revenue. William Duncan was a big draw, and the team of Duncan and Johnson (man and wife in real life) was a popular and profitable one.

As star and director, Duncan was reputed to have earned an average of \$10,000 a week for starring in two serials a year at Vitagraph before signing with Universal. At Universal, Duncan had his own production unit, but he was constantly ensnared in red tape and badgered by the front office. THE FAST EXPRESS was his second cliffhanger at Universal. He made one more and then quit rather than work for Carl Laemmle. After all, there was really no need to risk his life any longer, for he had made a fortune through his serials. He and Edith were able to live quite well for the rest of their lives.

THE FAST EXPRESS

(Chapter-by-Chapter Synopsis)

CHAPTER 1 — FACING THE CRISIS

Despite the loyal efforts of Lucille Worth, a telegraph operator at Hazeline, Burly Rand and his confederates blow up a cut on the Summit Air Line, so their employer, Chris Langley, may obtain control of the railroad. Lucille gets word to Brent McAdams, a stockholder, and he and his co-directors manage to clear away the debris in time for the train to pass.

Ed Winston, fireman on the Fast Express, is warned by Black Tony, reformed gangster, of suspicious actions of some mysterious characters. Lucille traces a suspicious message to Rand, who is again trying to wreck the flier. Unable to telegraph the train, Brent rides on horse to flag a warning, but is attacked and left, bound, in the path of the coming express.

CHAPTER 2 — THE VANISHED DIAMONDS

Brent's horse hauls him off the track in the nick of time. Ed is knocked unconscious by a man hiding in a box in the express car, who escapes after stealing gems worth \$100,000 and knocking out another trainman, diverting suspicion to Ed by

placing a billy in his hand. The sheriff's posse unsuccessfully tries to trace the bandit's automobile.

Tony overhears Burly repeat Chris' orders to spirit Ed from the jail, is seen, chased and falls off a cliff, but manages to make his way to Lucille. Brent arrives to stop the jail delivery, but is overpowered by Burly's henchmen and locked in a cell, while the gang rides off with the captive Ed and Lucille. Brent escapes and follows, arriving in time to see Lucille, pursued by the ruffians, fall into the river and become pinned beneath some huge logs.

CHAPTER 3 — THE WOMAN OF MYSTERY

Lucille finds herself surrounded by her enemies and jumps into the log-filled stream to escape them. She stumbles on one of the logs and falls in the water. Brent McAdams, searching for Lucille, comes upon the scene at that moment and, after putting the two men to flight, jumps in and saves Lucille.

The next day Lucille receives another note demanding fifty thousand dollars for the same reason as the first. She gets leave of absence from the superintendent, who is the leader of the gang trying to wreck the railroad, and goes to Denver to get money. Chris Langley, the superintendent, follows her. Brent sees her leave on the train just as it leaves. He follows, and in Denver spends two days in a fruitless search. The third day he sees Lucille's picture in the paper with a different name under it and a note telling of her social activities. In the meantime, Chris has arrived at the home of Lucille. She knows him under a different name and as having no connections with the railroad.

Brent trails them to the underworld section of Denver and finds them in a small cafe. He is told that she is not there, but just at that moment he hears Lucille's voice and rushes to rescue her. They escape via a fire escape, but are followed and a fight ensues on the shaky balcony. Finally the railing gives away and Brent and his adversary are precipitated to the street below.

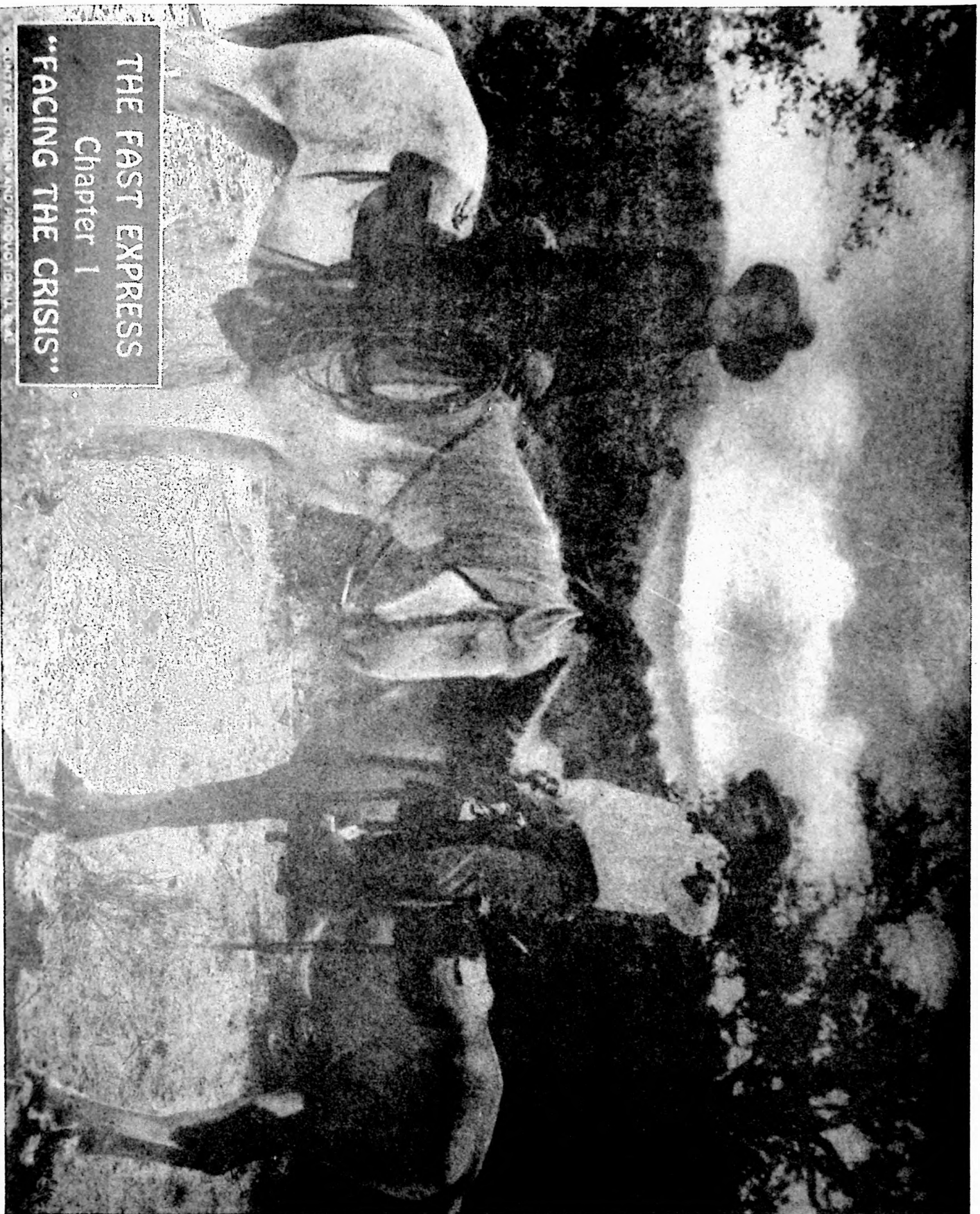
CHAPTER 4 — THE HAUNTED HOUSE

Brent and Elaine — she has given up her incognito of Lucille Worth — fall from the fire escape, but land on a pushcart and escape. Rita, one of the blackmailers, removes the \$50,000 from the satchel, so suspicion later falls on the man who later recovers the empty bag. Later, the sheriff's posse surround the cabin containing the captive Ed and the train robbers, Ed escapes, but the others are caught.

Seeking to frighten Elaine into submission, the blackmailers lure her into a haunted house, where, by means of trick devices, they scare her into a frenzy. As they are about to force her into asking Brent for the blackmail money, he arrives and is attacked by the thugs. He and his assailants fall through a rickety staircase into a cellar.

CHAPTER 5 — PERILS OF THE CITY

Chris, Rita, Burly and the gang escape, leaving Brent and Elaine to perish in the flames started by an overturned lamp. The couple manage to escape, however, through a secret passage. Later, while phoning Elaine, Brent is attacked and overpowered at the board meeting being held to allow him to state his side of the case. Brent manages to tap an S.O.S. on



THE FAST EXPRESS
Chapter 1
"FACING THE CRISIS"

COURTESY OF ORIGIN AND PRODUCTION, LLC

the overturned phone to Elaine.

She and the detectives arrive, but are temporarily fooled by Burly's aide. When they find out they have been tricked, they go back, but Brent has managed to escape and make his way to the meeting. They grant him thirty days' grace in which to get the tangle straightened out.

The blackmailers, unable to make Elaine meet their demands, strike at her mother. Brent takes Elaine and her mother to Hazeline, but notes that he is being tracked. He throws off his pursuers by changing cars in a garage. His new auto is not in good order and, the brakes and clutch failing, the car crushes through an unfinished bridge.

CHAPTER 6 — THE CIPHER MESSAGE

Brent's car passes safely over the bridge and he, Elaine and Mrs. Davidson proceed on to Hazeline, where Brent's foreman tells him Ed Winston has escaped from the posse. Brent is puzzled by Elaine's very apparent joy at hearing this, and she becomes angry when he points out to her that Ed is a fugitive from justice, her anger expressing itself in a furious denial of his guilt.

Chris and Rita, in Carson Junction looking for Mrs. Davidson, need money, and decide to pawn the diamonds stolen from the train. The gems are lost in the auto at the bottom of the Hazeline reservoir, and Chris sends a cipher message indicating their location. The message arouses Elaine's suspicions and she follows the man who calls for it.

Brent, still upset at having had Ed Winston slip through his fingers, after he had surprised him in the act of receiving money from Elaine, gets a hurry call from Elaine to follow her to the reservoir. Arriving he looks in vain for Elaine, who, diving after the sunken gems, has been pinned down beneath the car under the water.

CHAPTER 7 — THE BANDIT RAIDERS

While Elaine is at the bottom of the reservoir trying to rescue the package of diamonds the rope slips and she is pinned under the car. Brent arrives at the edge of the reservoir and, seeing the rope slip into the water, follows it. He manages to get Elaine from under the car and together they rise to the surface. Here they are met by one of Burly Rand's men, who tries to hold them until Burly arrives from the bushes where he has been hiding. Brent is too quick for them, however, and, leaving them all stretched out on the bank, he hurries away with Elaine.

Arriving at his ranch house, Brent finds that Elaine's mother has taken a turn for the worse and that a nurse is needed. He sends a telegram to Langley telling him to send an express representative for the diamonds and also a competent nurse. Langley sends his stenographer to act as a nurse and another confederate as the express representative.

Burly and his men are notified of this new action and while they are making their plans to get the diamonds, Winston sees them and goes to tell Brent.

Brent gets to his house just in time to interrupt Rand and his men at their work. A terrific fight ensues, during which Elaine, who has been locked in a closet, is hit by one of the bullets.

CHAPTER 8 — THE IMPOSTOR'S SCHEME

Brent finally subdues the bandits with the help of his foreman, Toeboard and Winston. He goes to the closet and, as he opens the door, Elaine falls into his arms. It is found later that her locket deflected the bullet so that she was only stunned by the sudden impact.

The next morning a man calls and shows his credentials proving him to be the express representative. Brent hands over the diamonds and the man goes off. Later Elaine receives a visitor at the station who also shows express company credentials, and she calls Brent on the phone to tell him. While he is out hunting for the man to whom he gave the package, Winston sees Burly and his men go into a cave in the hills with a stranger. He follows and sees that they have the package of diamonds he is accused of taking from the Fast Express. He attempts to make them surrender at the point of his gun, but a sudden move puts out the light and he is left lying helpless on the floor. Brent goes to the station believing that the bogus expressman will go there in order to get out of town. He does and Elaine sees him and recognizes the package as it drops from his pocket. She tells him, at the point of a gun, to give her the diamonds, but with a sudden move he knocks the gun from her hand and a chase follows. It ends on the water tower. The ladder breaks, pinning the thief under it. Brent arrives just in time to save Elaine from the hands of one of Burly's men, but as she is seeking a way down, the railing gives way and she falls to the ground hundreds of feet below.

CHAPTER 9 — FALSELY ACCUSED

Elaine's fall is broken by a beam to which she clings until rescued by Brent, who recovers the diamonds from the bogus messenger and gives them to the proper official, who takes them to Denver. Meanwhile, Winston, visiting his former sweetheart, who has married a scoundrel, is surprised by her husband, captured, and turned over to the police in an attempt at blackmail.

Langley manages to get Rita, his accomplice, into Mrs. Davidson's house as a trained nurse, but she is detected and, with Langley, ordered out by Brent. Brent then hastens to Jones to buy the latter's stock, as the option expires at one o'clock. Langley orders his men to stop Brent and Elaine, who are on the car. A trestle is washed away and Elaine, still in the car, is hurled down the ravine, while Brent attempts to fight off Langley's henchmen.

CHAPTER 10 — THE PATH OF DANGER

Brent overpowers his assailant, jumps on the latter's horse and rushes to the water, where he releases Elaine from underneath the sunken hand-car. They hasten to a distant stockholder's house in an effort to get there before Langley and Rita, also trying to buy up the controlling shares. After an exciting race, Langley and Rita win, are forced to wait by the rancher who wishes to give Brent a square deal. The latter arrives, but because he hasn't cash and his rival has, sees the stock being passed over. Elaine interferes and recognizes by her marks the money as that stolen from her in Denver.

Later, Tom Davidson recognizes Langley as the man who railroaded him to prison for five years and accuses him of being a blackmailer and crook. Langley's men beat him up and carry him off in an auto, but are seen by Tony, who tells Brent of their plan to ship Tom off in a sealed freight car. Brent and Elaine maintain a look-out from the caboose of the train designated, but the thugs, seeing them, change their plans. While being shunted to a sidetrack, the caboose starts to run wild, the brakes fail and the careening car crashes into a huge tower.

CHAPTER 11 — THE ABDUCTION

Brent and Elaine escape from the wreck and are told by Tony that Tom has been carried towards Denver in the auto.

Later, in Denver, Brent tells Elaine that the Continental Railroad has canceled the contract with the Seaboard Air Line. Brent discharges Langley, but learns he has already resigned and accepted a position with the Continental. Elaine and Tony, meanwhile, have tracked Tom to a dive and are taken prisoners. Rita suddenly deserts her accomplices and helps the pair to escape.

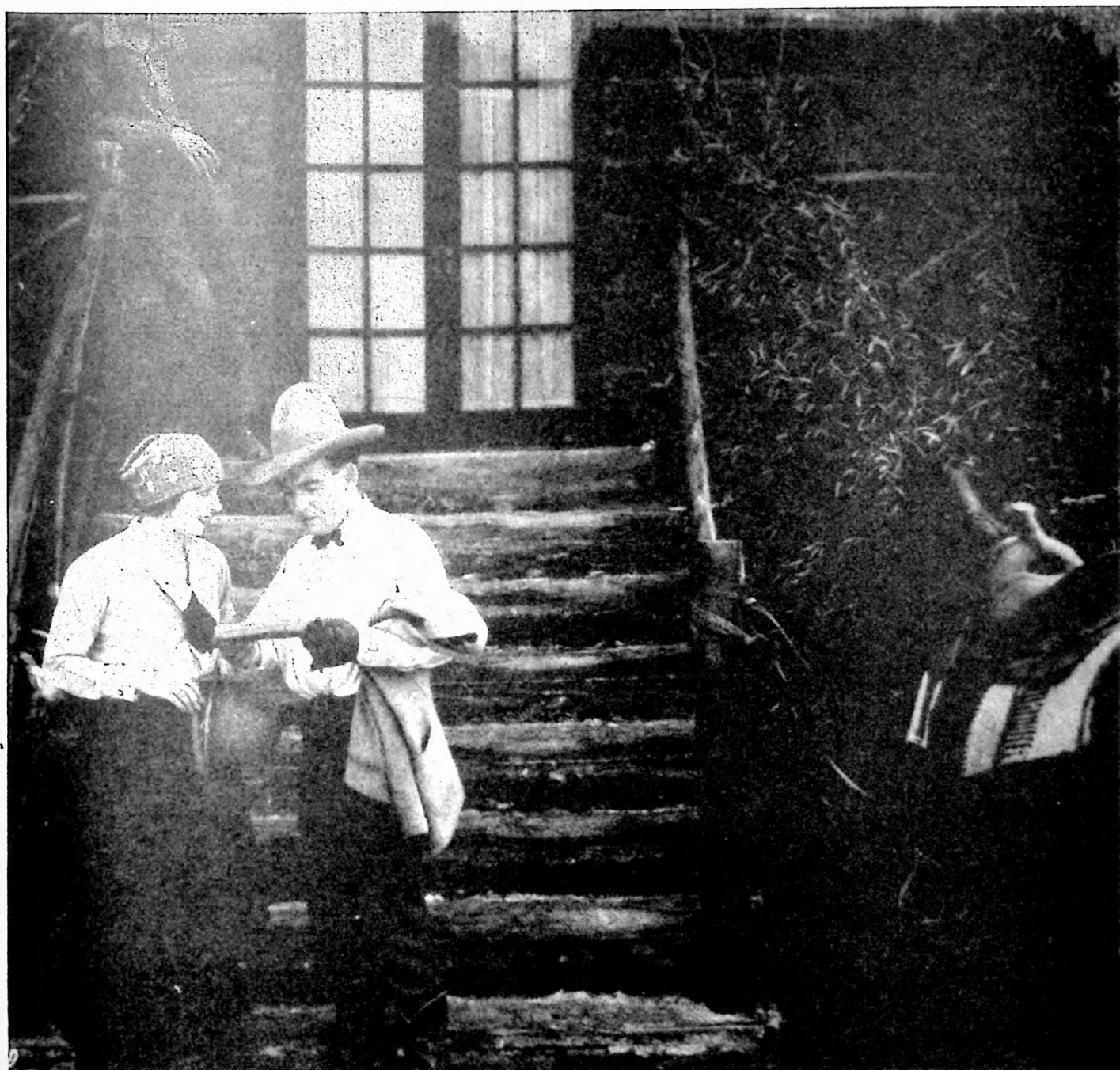
Brent manages to obtain a spur connection with a rival line, just beating out Langley, who offers the owner double the sum mentioned by Brent. Tom rescues Rita that night from Langley, who is beating her up for having double-crossed him. Rand and Langley break into the Davidson home that night, steal the option from the safe and kidnap Rita before she can make her deposition before a notary public. They escape with the girl in an auto, and Brent, pursuing them in a commandeered machine, is caught between a trolley-car and a

huge motor truck, his auto being smashed to bits.

CHAPTER 12 — THE TRIAL RUN

Brent and Tom, recovered from the shock of the auto crash, go with Elaine after the stolen option. Tom leaves them to head off Rita, whom Rand is shanghaiing to Chicago so she cannot testify against Langley. Brent demands the option of Langley, who refuses to divulge its hiding place. By starting a fake fire, Brent tricks Langley into revealing the hiding place of the option, and recovers it. Tom, meanwhile, pursues Rand and Rita, but is thrown from their speeding auto in a struggle for the girl.

Brent manages to stall off his irate stockholders until he can tie up with the Mid-West Central. Everything depends on the outcome of the trial run over Sanborn spur. Rand kidnaps the engine crew of the locomotive, while his accomplice puts



the boiler out of order. Langley and Sanborn plot to interfere by injunction proceedings with the trial run, but are overheard by Tony, who rushes to Brent with the news. Unable to get a spare crew, Brent and Elaine undertake to pilot the train themselves, and pull out just as the sheriff arrives. The locomotive cab fills with blinding, suffocating clouds of steam, and suddenly the huge boiler blows up.

CHAPTER 13 — THE FAKE SUMMONS

The sheriff overtakes the disabled train and makes Brent go back to have the injunction quashed, after the latter has proved to him to make a trial run over the Sanborn spur. Langley attempts to knock out Brent and leave him in the road, but Brent manages to regain the auto and hurls Langley out, hastening to town, where despite the remonstrances of Sanborn, he prevails upon the judge to quash the injunction.

Langley, attempting to waylay Brent, has blocked off a bridge across which Brent has to pass to reach the train, now in the hands of a repair crew. Brent outwits Langley's men, slides down from bridge by a rope and escapes on Langley's horse. The train completes the run on time, and Brent is virtually promised the contract.

That night Elaine is lured by Langley to Sanborn's office, while Brent is decoyed to Sanborn's home. Langley phones Brent and warns him, at the cost of injury to Elaine, not to refuse to return Sanborn's option. By a clever ruse Brent discovers Elaine's and Langley's whereabouts and, pursued by two of the latter henchmen, goes to office building wherein are Sanborn's offices. Finding the building closed for the night, he goes to an office building opposite. Climbs across the street on a banner-rope which parts as Brent is suspended in mid-air, six stories above the pavement.

CHAPTER 14 — BLACK TREASURE

Hurled through the window of Sanborn's office by the broken rope, Brent knocks out Langley and escapes with Elaine to her home, where she tries to borrow money from the bank on some inherited coal lands to enable Brent to take up the \$100,000 option, clearing the title to the Sanborn spur. The next morning Langley tracks Brent to the latter's ranch house, where he eavesdrops, hearing the assayer's plans.

Langley is discovered by Brent and captured, but manages to escape to a concealed hiding place in the coal mine. Brent, Elaine and the assayer, inspecting the mine, are trapped by Langley, who closes the entrance by an explosion in order to keep them there until the option expires.

CHAPTER 15 — RETRIBUTION

Rand and his accomplice are captured by the posse, while Brent and the assayer dig out Elaine. Langley, seeking to escape from Tony, falls from a cliff, but flees, unhurt. Rand is forced to divulge a secret entrance to the mine, and the imprisoned trio is released.

Brent is then able to pay cash to Sanborn and takes up the option on the spur enabling him to put through the deal with the Continental lines. Rita's confession arrives, clearing Tom and Tony, and implicating Langley, who, crazed by fear, breaks into Elaine's house and accidentally overturns a lamp, setting fire to the whole place.

Elaine, helpless in a closet wherein she has hidden to escape Langley, is rescued by Brent. Langley is overcome by the flames and perishes. Later Elaine and Brent marry. During the wedding feast, Elaine gets a long distance phone call from her brother, Tom, in Chicago, telling her he has just married Rita.

END

68 PAGES

Random Thoughts

**NEXT ISSUE
IN
SERIAL WORLD**

68 PAGES

Pearl White Returns

G-MEN vs. THE BLACK DRAGON



"TED, STAND GUARD THE NEXT GREAT 68 PAGE SERIAL
WORLD IS ON ITS WAY."

**Charles McCleary
BLAZES THE
OVERLAND TRAIL**

**RUTH ROLAND
The perky counterpart
of Pearl White**

**The rare serial
"FINGERPRINTS"
By Jim Stringham**

**PLUS
A NEW CONTEST
"THE BEST SERIAL EVER"**

SERIAL MAILBAG

Dear Serial World:

I enjoy your magazine, particularly Jim Stringham's review of Blake of Scotland Yard. Ralph Byrd is indeed one of my favorite serial stars which I hope to see more of in future issues.

However, recently I purchased a video tape machine with the sole purpose of buying some of the serials I have always wanted to see. So far I have bought The Adventures of Captain Marvel, Captain America, Dick Tracy vs. Crime Inc. and Drums of Fu Manchu. Each of these serials I believe represents some of Republics finest efforts.

This is my point, I know there must be many fans out there who also collect serials on video too. So if Serial World would just periodically run an article on the top serial videos out on the market, it would help many of us fans get the best entertainment for our money. Thank you.

Keep up the good work!

Yours truly,

Hugh G. Thomas Jr.

Q

Dear Serial World:

I want you to know that I enjoy your magazine very much and await each issue with anxiety. However, I feel that I must make mention in that I was slightly disappointed in the presentation of "The Purple Monster Strikes."

What was put down on your magazine paper was not always what happened on film. While the author did mention an appearance by Tom Steele in ep. 13, he did not mention Steele's other appearances in ep. 5 and ep. 8. Also missing was mention of other uncredited appearances by stuntmen Dale Van Sickel, Fred Graham, John Daheim and Cliff Lyons.

Other factors that you may think of as minor, but caught my attention were; not mentioning Jesse Duffy's omission as a writer, how Craig found out that Prof. Benjamin was a target of the Purple Monster. After escaping the death trap in ep. 11, Craig searched the abandoned apartment but only found a blank piece of paper with an imprint on it. He made out the imprint by shaking pencil shavings on it and then put the container back on the

sharpener loosely. Yet, in the next frame, it seems refitted perfectly without either Craig or the disguised Doctor Leyton adjusting it.

Did you ever do that interview with Myron Healey? I'm still looking through back issues. If you haven't and you finally get to him, will you mention that he appeared to be smoking in ep. 1 of "Panther Girl of the Kongo"? Thank you.

Keep up the good work on an otherwise well-done publication.

Sincerely,

William R. Deverell



Serial fan Chris Pierce in his award winning costume of "The Ghost Who Walks."

Dear Sirs:

This is the first letter I have ever written to a magazine; prompted by Norm Lynch's "Random Thoughts." I certainly enjoyed it very much & hope to see more of Norm's work in SERIAL WORLD. Also, I would like to be placed on his mailing list. Incidentally, WCIX Ch. 6 in Miami is currently broadcasting Dick Tracy serials after midnight on Saturdays and Sundays. And on an irregular basis feature versions of various serials on Saturday afternoons. WOR Ch9 in New York, also. Obviously, I'm on cable & try to record all the oldies.

Your article on the Sea Hound really

brought back childhood memories of old time radio. I would like to exchange thoughts with any of your fans on old time radio (huge cassette collection), movie serials (huge VHS collection) and video collecting; (my 3 hobbies).

I would also like to praise one of your advertisers, Phantom of the Air. Jim's service is excellent quick & very courteous. I highly recommend him for old time radio buffs.

Thanks for a great magazine.

Sincerely,

Clay Scroggin

Dear Serial World:

I just received the latest issue of Serial World Re-prints Vol. 1 #4. It is an excellent issue which like all the others will become a collectors item. The articles on Jack Mulhall was great as well as the ads and lobbys of other serials. The Mandrake poster in color was really something to see. The excellent photos and coverage of the Superman serial was really in good taste. I'm looking forward to the future issues. I've included a newspaper ad from the serial "An Evening with Batman and Robin." Serial World #1 did a great job of covering this serial from the standpoint of the 40's and 50's. How about printing some more ads in regards to the "60's Craze" when Batman and Robin really became popular, I'm sure many of your readers would enjoy the ads and would bring back memories of that era. How about reproducing the original COLOR posters of the Batman, Superman serials, that would be a treat to all readers of Serial World!

Thank you for your attention

Your friend, Wilfredo Rivera

Dear Serial World:

Is Priscilla Lawson still living?

Are there any back issues of Serial World that have extensive write-ups and current photos of her?

Are there every any serial conventions in the eastern part of the U.S.?

Great magazine. Thank you very much.

Sincerely yours,

William A. Nelson

BOOK CLUB SECTION

In this department of our magazine we attempt to stock those books and magazines from other publishers that we feel may be of interest to the many fans of westerns and serials whom we serve. We attempt to be the one source where you can purchase all books in print that are related to our fields. Please note that our "Book Club" is quite unlike any other. There is no minimum quantity of books you must buy within any time period, in fact there is no minimum at all. Select one or as many books as we offer and buy them when you want to. Our prices include **INSURED shipment and all postage and handling charges to any destination in the U.S.A.** Keep that fact in mind when you compare prices. On foreign orders the cost of surface/sea mail is included, but any additional service such as air mail and insurance are extra on orders mailed to foreign addresses. You must request those services at the time you place your order and include payment for them. Otherwise foreign orders are sent via surface/sea mail at your own risk.

We advertise only those titles which we have in stock. That way we can guarantee to ship out your order the same week that we receive it here. However, in rare cases demand for a certain title may exceed what we anticipate. When that happens we will notify you immediately of that fact, and we will ship the rest of your order immediately and then the missing title will follow as soon as our new supply of it arrives from the publisher. All of our books come with a complete money back guarantee. If you are not fully satisfied for any reason you may return the book within 30 days in mint condition and receive a full refund. All books listed are paperbacks unless otherwise noted. If you wish another copy of our current catalog which lists all of the other books we have in stock, just write and ask for it. There is no charge. Once you buy a book we will automatically send you a copy of each new listing of books available from us.

TERMS AND CONDITIONS

Books: This price list includes all mailing costs for books by insured mail to any destination within the United States. For shipments of books with destinations outside the United States the cost of surface/sea mail is included. If you desire any additional special services such as first class, special delivery, or express mail — or on foreign shipments such as insurance, or air mail, you must include additional payment to cover the cost of whatever special services you require, and you must request them when you place your order. We will not be responsible for the delivery of foreign orders that are not insured.

Magazines: The price list includes all costs for printed matter (2nd/3rd Class) postage for any single issue or subscriptions mailed to any destination in the United States. On foreign orders for the same regular printed matter (surface/sea) service the cost is \$4.00 for each single issue, \$15.00 for each four issue subscription, and \$29.00 for each eight issue subscription. If any special services such as First Class Mail, Air Mail, Insurance, Special Delivery, etc. is desired on an order for magazines you must request that specific service at the time you place your order and enclose additional payment for it.

If you are not certain of the cost of any special services you desire enclose your best estimate of those costs and we will bill you for any balance or credit you for any overpayment.

Minnesota Residents: The 5% state sales tax applies only to books. It does not apply to magazine issues and subscriptions. It only applies to Minnesota orders, and then only to books.

PAYMENT MUST BE IN U.S. FUNDS: All prices quoted are in United States of America funds. All payments for foreign orders must be in the form of an International Money Order or a Bank Check payable on a U.S. bank in U.S. funds. On orders with less than full payment included we reserve the right to pro rate and send only the quantity paid for.

GENERAL REFERENCE

❑ **THE COMPLETE DIRECTORY TO PRIME TIME NETWORK TV SHOWS 1946 — PRESENT** by Tim Brooks and Earle Marsh. This 850 page book is the biggest and best program guide available. It contains alphabetically arranged entries for more than 2,500 prime time network television programs, including each program's complete broadcasting history, cast credits, and plot synopses. Also: program schedule charts for each year, top rated shows, Emmy award winners, a complete index of more than 7,000 TV personalities and performers. Published in 1979 by Ballantine Books:\$12.00

❑ **MOVIE FACTS AND FEATS — A GUINNESS RECORD BOOK** by Patrick Robertson. This 272 page 7½" by 9½" book includes hundreds of photographs (16 pages in full color) and tells you virtually everything you wanted to know about movies. Includes complete lists, in thorough Guinness fashion, of all kinds of well known and little known facts about movies. Published in 1980 by Sterling Publishing Company.Clothbound Hardcover: \$18.00

❑ **RADIO'S GOLDEN YEARS** by Vincent Terrace. This is the encyclopedia of radio programs from 1930 to 1960. A 308 page hardcover with many photos. Published by A.S. Barnes:\$15.00

❑ **SATURDAY MORNING TV** by Gary H. Grossman. This is a large 8½ by 11 book with 424 pages that covers thirty years of the television programs that at some time in your life you waited all week to watch. Included is a complete year-by-year record of every network show ever aired on Saturday morning, and hundreds of illustrations. Published in 1981 by Dell Publishing Co.\$10.00

❑ **CULT MOVIES** by Danny Peary is a 402 page large 8½ by 11 book with in depth chapters on one hundred films from the silent era to the present that fans see again and again. Just a few of those included are: Billy Jack, House of Wax, Johnny Guitar, The Maltese Falcon, Man of the West, Rebel Without a Cause, Rio Bravo, Tarzan and His Mate, The Wild Bunch, and ninety more. There are over 400 photos in this Delta Book published by Dell in 1981.\$15.00

❑ **TELEVISION 1970-1980** by Vincent Terrace. Lists casts, characters, production credits, programs openings, and story synopses for each of 1,356 television series during this eleven year period. More than 150 illustrations on the 322 pages of this large 8½ by 11" book published by A.S. Barnes:\$15.00

❑ **THE FILMS OF FRANK CAPRA** by Donald C. Willis is an in-depth analysis of director Frank Capra's major work that explores in detail the themes and craft of some seventeen Capra films. A 220 page clothbound hardcover published in 1974 by Scarecrow Press.\$12.00

❑ **THE FILMS OF HOWARD HAWKS** by Donald C. Willis is a critical analysis of 35 films by this director. Includes Rio Bravo, Red River, The Big Sleep, Scarface, etc. This 234 page clothbound hardcover book was published in 1975 by Scarecrow Press.\$12.00

❑ **THE GREAT SHOW BUSINESS ANIMALS** by David Rothe is a large cloth bound 8½ by 11 book of 292 pages (and 182 illustrations) that gives you a behind the scenes look at the greatest animal stars and the actors, trainers, and directors who worked with them. Published in 1980 by A.S. Barnes\$20.00

WESTERN REFERENCE

THE VANISHING LEGION: A HISTORY OF MASCOT PICTURES 1927-1935 by Jon Tuska. This 230 page hardcover book is a complete historical account of Mascot Pictures and offers critical treatment of every serial and feature produced by the company during its nine years of operation. Stars — Tom Mix, Gene Autry, Ken Maynard, John Wayne, and Yakima Canutt — and stories — The Phantom Empire, The Miracle Rider, Shadow of the Eagle — fill this absorbing work. Published in 1982 by McFarland & Company.\$20.00

SADDLE ACES OF THE CINEMA by Buck Rainey. Fifteen of Hollywood's cowboys are included in this large 8½" by 11" book that includes over 200 illustrations on its 304 pages — each star represented by a biographical essay and complete filmography. Included are Tom Mix, Buck Jones, Ken Maynard, Hoot Gibson, Gene Autry, and more. Published in 1980 by A.S. Barnes.\$20.00

SIXGUNS & SOCIETY by Will Wright. This book is a structural study of the western films from 1930 to 1972. Every serious student of the western will find this book of interest. Published in 1975 by the University of California Press.\$7.00

THE WESTERNS by John Cocchi. This is a picture (238 stills) quiz book that covers 75 years of western movies. A delightful 128 page book published in 1976 by Dover Publications.\$3.00

THE GREAT WESTERN PICTURES by James Robert Parish and Michael R. Pitts. This hardcover book includes detailed cast-credits-character names, plot synopsis and critical analysis of over 300 films representing the total spectrum of the western film. Over 100 photos and a listing of western radio and television programs are included. This 457 page book was published in 1976 by the Scarecrow Press.\$25.00

THE WESTERN FILMS OF JOHN FORD by J.A. Place. A 247 page book with large 8½" by 11" pages. A tribute to the director who gave us some of the greatest western films of all time. Each of them is covered both pictorially and with complete credits, cast, synopsis, and review along with many stills. Published in 1974 by The Citadel Press.\$7.00

THE NON-WESTERN FILMS OF JOHN FORD by J.A. Place. A companion volume to "The Western Films of John Ford" (also a selection available from Favorite Westerns Book Club) this 287 page large 8½" by 11" book has hundreds of photos. Published in 1979 by the Citadel Press.\$11.00

A PICTORIAL HISTORY OF THE WESTERN FILM by William K. Everson. This large 8½" by 11" book contains 246 pages and features over 500 photos and a very well written history of the westerns by one of the real experts in the field. Published in 1969 by The Citadel Press.\$8.00

THE MAKING OF THE GREAT WESTERNS by William R. Miller. This 464 page clothbound hardcover book examines 30 of the best westerns in screen history, from their inception to release and sometimes after. A behind the scenes visit to the actors, directors, producers, writers, and technicians who made them. William S. Hart, The Three Mesquiteers, Stagecoach, High Noon, Shane, Johnny Guitar, The Magnificent Seven, True Grit, and more than 20 more films are covered in great detail and with excellent photo coverage of each feature as well. Published in 1979 by Arlington House ...\$20.00

COWBOY FUN by Frank Dean, with introduction by Will Rogers Jr. This 160 page 8" by 10" book is a well illustrated account of the great roping, riding, sharp-shooting, pistol handling, and the like tricks; and the greats who performed them. A very complete explanation of many of the spectacular feats seen in rodeos and on the western screen. Published in 1980 by Sterling Publishing Company...Cloth-bound hardcover.\$10.00

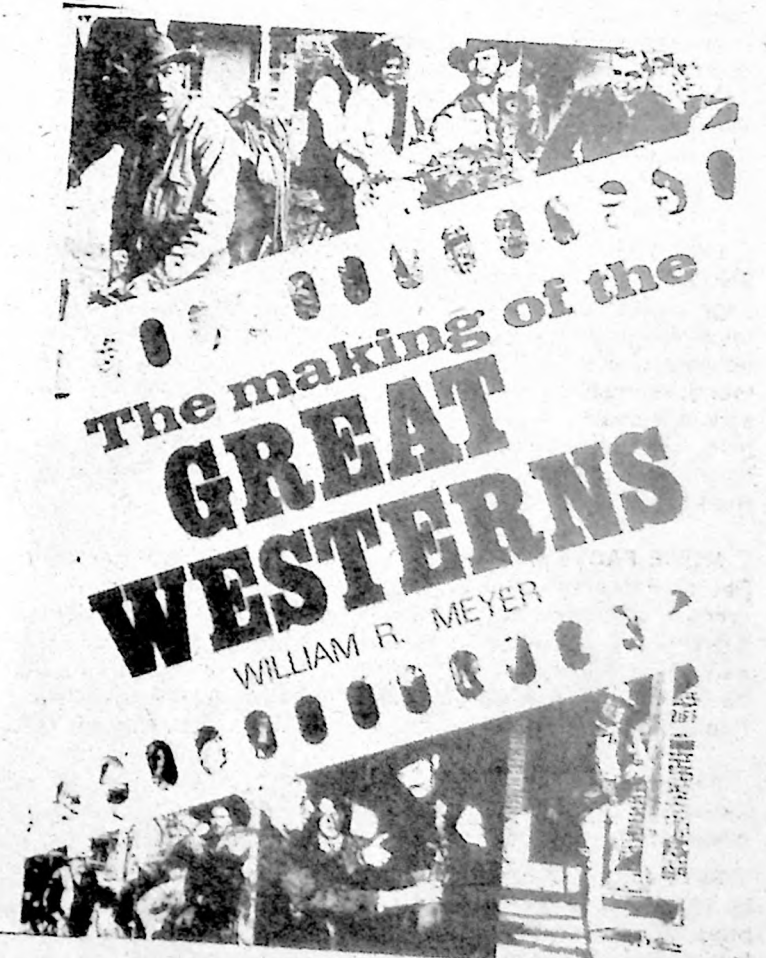
THE SINGING COWBOYS by David Rothel. Nearly 300 8½" by 11" pages with over 200 photographs. Through personal interviews and excellent research, Mr. Rothel covers the careers of Gene Autry, Tex Ritter, Roy Rogers, Eddie Dean, Jimmy Wakely, Monte Hale, Rex Allen, and more. Published in 1978 by A.S. Barnes & Co.\$12.00

WESTERN STARS OF COUNTRY MUSIC by Robert K. Krishef and Bonnie Lake. This 72 page hardcover book includes chapters on Tex Ritter, Gene Autry, Roy Rogers & Dale Evans, Bob Wills and others. Published in 1978 by Lerner Publications.\$8.00

HE WAS SINGIN' THIS SONG by Bob Tinsley, with forwards by Gene Autry and S. Omar Barker. This large hardcover 9" by 12" book is a collection of 48 traditional songs of the American cowboy, with words, music, pictures, and stories. 257 pages in all, it is the musical narrative of the old west. Published in 1982 by The University Presses of Florida.\$30.00

TEXAS BOOTS by Sharon DeLano and David Rieff. A beautifully designed and illustrated celebration of the cowboy boot as an object of western lore and contemporary fashion. The authors trace the development of the distinctive features of cowboy boots and recall the glittery days of Hollywood cowboys from Tom Mix to Roy Rogers, whose exotic skin boots with elaborate designs left an indelible mark on contemporary fashion. 176 pages with 44 full color and 175 b&w illustrations, 7½" by 11½", published in 1981 by Penguin Books.\$12.00

THE BAD GUYS by William K. Everson. This 241 page large size 8½" by 11" book is a pictorial history of the movie villain. Hundreds of photos. Published in 1964 by The Citadel Press.\$10.00



INVENTING BILLY THE KID: VISIONS OF THE OUTLAW IN AMERICA, 1881-1981 by Stephen Tatum. In the century that has passed since Billy the Kid rode the range, this adolescent killer has never ceased to fascinate American writers, and later filmmakers. This book is a thorough compendium of the literature and legends surrounding the Kid and is based on the premise that his true significance lies not in what he did but in his extraordinary appeal to the popular imagination. A special photo section shows many of those who portrayed Billy, including William H. Bonney, Johnny Mack Brown, Roy Rogers, Jack Beutel (in "The Outlaw" with Jane Russell), Robert Taylor, Lash LaRue, Audie Murphy, Paul Newman, Chuck Courtney, Michael J. Pollard, and Kris Kristofferson. This 242 page clothbound hardcover was published in 1982 by University of New Mexico Press.\$20.00

REPUBLIC STUDIOS: BETWEEN POVERTY ROW AND THE MAJORS by Richard Maurice Hurst. This 270 page hardcover book was

published in 1979 by The Scarecrow Press. It tells the whole Republic story with chapters on "The Sound Serial at Republic" and "Republic's Cowboys."\$20.00

REPUBLIC'S WILD & WOLLY WESTERN HEROES, HEROINES, HEAVIES & SIDE KICKS by Mario DeMarco is a large 8½ by 11 one hundred page book that includes biographies and information on the great western personnel of Republic Studios. Special features on John Wayne, Gene Autry, Roy Rogers, Wild Bill Elliott, Rocky Lane, Bob Steele, Clayton Moore, Tex Allen, Smiley Burnette, Sunset Carson, Bob Livingston, Monte Hale, Rod Cameron, Kermit Maynard, Tom Tyler, Crash Corrigan, Dave Sharpe, and more. Published in 1983 by DeMarco\$10.00

COWBOY/ENGLISH — ENGLISH/COWBOY DICTIONARY by Tex S. Ryder (Bill Dana, Editor) is an 85 page book that tells you how to talk when you're in Texas, with definitions, pronunciation keys, and illustrations. Published in 1982 by Ballentine Books\$2.00

Books on Serials

CLIFFHANGER by Alan G. Barbour, with introduction by Linda Stirling. A 250 page 8½" by 11" book that presents a pictorial history of the motion picture serial. The text is written by one of the recognized experts in that field. It includes a complete list of sound serials, arranged chronologically by studio. Published in 1977 by The Citadel Press\$8.00

PERILS OF KAY ALDRIDGE by Merrill T. McCord. This 64 page book includes a biography covering Miss Aldridge's entire life including her film career, all based on extensive interviews with her. Filmography including casts, credits, stills, and description of each of her film roles. Fifty photographs, including many from her own personal collection. The life story of the Serial Queen, published in 1979 by Alhambra Publishers\$6.00

TO BE CONTINUED by Ken Welss and Ed Goodgold. This 341 page 8½" by 11" book was first published in 1972. Now in its fifth printing, it covers virtually every one of the more than 230 sound serials released from 1929 to 1956. Casts, credits, and synopsis on all plus over 400 photos. A must for the library of every serial fan. This edition published 1981 by Star Tree Press\$12.00

NEXT TIME DRIVE OFF THE CLIFF! by Gene Fernett. This limited edition clothbound 9" by 12" book contains over 200 pages. It covers the complete history of Mascot Pictures headed by Nat Levine — including film appearances of John Wayne, Gene Autry, Rin Tin Tin, Ken Maynard, Tom Mix, and others in Mascot productions. This is the exciting story of the studio and the man who ran it, the man known as "The King Of The Serial Makers." Published in 1968 by Cinememories.\$16.00



Western Stars

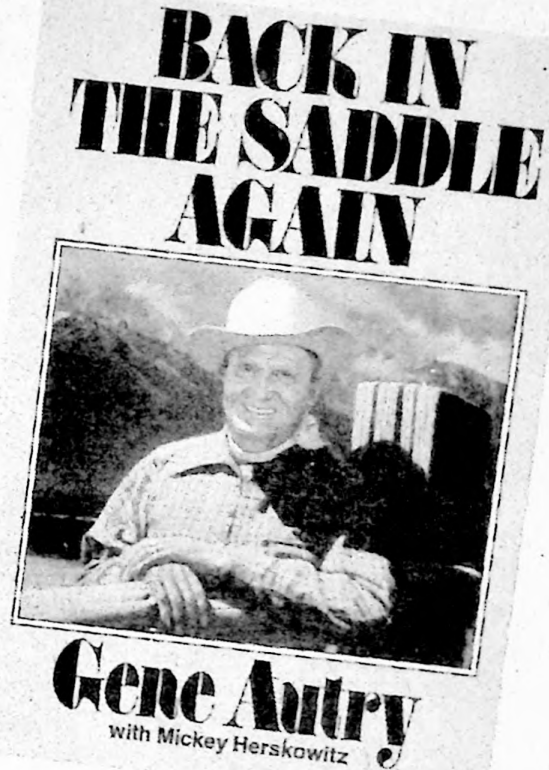
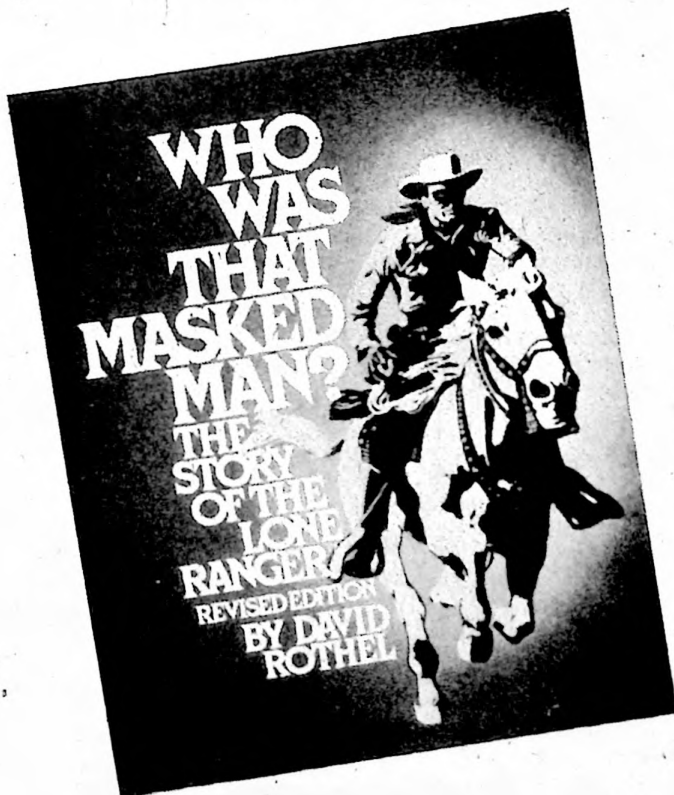
❑ **WILD BILL ELLIOTT** by John W. Leonard. This 6½" by 10" 96 page book contains over 100 photographs and includes synopsis, cast, credits, release dates and running times of every starring Bill Elliott film. Also titles and featured players of his non-starring films from 1925 to 1938. Plus, background story of Bill's personal life and career. Published in 1976\$8.00

❑ **CRASHING THRU: MY LIFE WITH WHIP WILSON** by Monica Meyers, widow of the great western star. The story of one man's climb from the steel towns of Illinois to become one of the top western stars. Packed with never before seen photos and filmography of the great star. Published in 1981 by Robert T. Shockey\$8.00

❑ **BACK IN THE SADDLE AGAIN** by Gene Autry is the autobiography of the great western singing star, telling the whole story of his life and giving all an insider's look at the worlds of music, movies, baseball, and big business. This book has over 250 pages and over 40 photos and it includes discography and filmography. Clothbound — published in 1978 by Doubleday and Company, Inc.\$10.00

❑ **TOM MIX AND TONY: A PARTNERSHIP REMEMBERED** by Dr. Richard F. Seiverling. The author of this short biography actually met and interviewed Tom Mix as a young reporter. In all the book includes over 125 pictures and illustrations on its 36 glossy 8½" by 11" pages. Filmography, and photos of rare souvenir items and circus posters are included. A well written and well put together tribute to Tom Mix on his 100th birthday. Published by Keystone Enterprises in 1980\$8.00

❑ **THE LONE RANGER** by Fran Striker. This 181 page book was first published in 1938. It is the first book published on the all time great masked man and it is written by Fran Striker who was one of the creators of the legend of the most famous of all masked men. This reissue was published in 1975 by Pinnacle Books\$3.00



❑ **THE LEGEND OF THE LONE RANGER** by Gary McCarthy. A novelization of the 1981 movie about the mysterious masked man, his faithful friend Tonto, and his magnificent stallion Silver. Published in 1981 by Ballantine Books\$3.00

❑ **WHO WAS THAT MASKED MAN?** by David Rothel. A very complete book on the whole story of The Lone Ranger covering his creation on radio in the early 1930's, through two movie serials in the 1940's, into television in the late 40's, and then to the motion picture screen. This 280 page clothbound book with 8½" by 11" pages contains over 200 photos of the men behind the mask and the material created by them. We are offering the updated 1981 edition (now available at bookstores nationwide for \$19.50) for only\$18.00

❑ **THE LONE RANGER PICTORIAL SCRAPBOOK** by Lee J. Felbinger. This 64 page book features more than 450 photo illustrations of Lone Ranger material with prices, many one of a kind photos from the Burton Historical Collection. A full color wrap-a-round cover. This book about the radio legend that America took to its heart includes many never before published photos, clippings, toys, games, comic books, cards, advertisements, buttons, art work, books, radio premiums, and other material on the masked man from those thrilling days of yesteryear when 10¢ and a boxtop could buy a world of dreams. Published by Countryside Advertising in 1979.....\$12.00

❑ **THE LEGEND OF THE LONE RANGER STORYBOOK** by Larry Weinberg. This large 8¼" by 11¼" hardcover book contains over 60 full color stills from the 1981 movie and a storybook adaptation of it. Published in 1981 by Random House\$8.00

❑ **ROY ROGERS: KING OF THE COWBOYS** A film guide by Bob Carman & Dan Scapperotti. This large 8½" by 11" book contains a full detailed synopsis of every Rogers starring film, over 200 illustrations including poster reproductions of all B-Westerns starring Roy Rogers, Cast, Credits, Running Times, and Release Dates. Plus, a list of Roy Rogers half hour television programs. 196 pages. Published by Robert C. Carman in 1979\$14.00

THE LIFE AND LEGEND OF TOM MIX



SPECIAL EDITION
by PAUL E. MIX

□ **REX ALLEN — THE ARIZONA COWBOY** by Bob Carman & Dan Scapperotti. A brand new book just published in 1982. It is the definitive book on the westerns of Rex Allen. It includes a full synopsis of all Rex Allen feature films with cast, credits and stills from each. Also reprints 57 posters and has titles and capsule story lines on the 39 Frontier Doctor television episodes. This large 8½" by 11" book has full color covers. Published by Robert Carman.\$15.00

□ **THE ADVENTURES OF THE DURANGO KID STARRING CHARLES STARRETT** by Bob Carman and Dan Scapperotti. This 176 page large 8½" by 11" book includes over 275 photos (eight pages in full color) and complete cast, credit, and synopsis on the Durango Kid movies. Published in 1983 by Robert C. Carman\$25.00

□ **THE COMPLETE FILMS OF WILLIAM S. HART** by Diane Kaiser Koszarski. The film western has had many great stars but William S. Hart is still regarded by many as the most important. This book contains credits, cast, synopses and reviews from every Hart film. In all there are well over 200 stills (many never published elsewhere) from the almost 70 films of this great star. This 151 page 8½" by 11" book was published in 1980 by Dover Publications.\$10.00

□ **THE LIFE AND LEGEND OF TOM MIX** by Paul Mix. A special limited edition of the long out-of-print book by the cousin of the famous cowboy star. Originally published by A.S. Barnes, this new edition was published in 1981. The 208 page book contains 125 rare photographs and a complete biography, filmography, and genealogy. Our supply of copies are autographed by the author.\$12.00

□ **WILL ROGERS — THE COWBOY WHO WALKED WITH KINGS** by Catherine L. Bennett. This 72 page hardcover book is a biography of the cowboy who gained fame on the screen and became one of the best loved and most well known of all Americans. Published in 1971 by Lerner Publications. \$10.00

□ **JOHN WAYNE PAPER DOLLS** by Tom Tierney. This book printed in brilliant color on heavy card stock contains two John Wayne paper dolls and 31 crisply drawn costumes from 31 of his great movies. From The Big Trail (1930) to Randy Rides Alone (1934) to Stagecoach (1939) on up to The Shootist (1976) all periods of his career are represented. A large 9¼" by 12¼" book published in 1981 by Dover Publications.\$4.00

□ **JOHN WAYNE** by Allen Eyles. This is a strong, comprehensive, and enjoyable tribute to Duke. It includes an interview with Wayne as well as quotes from a host of other celebrities. 250 black and white photos and 29 in full color. Published by A.S. Barnes, this is a large 8½" by 11" book of 333 pages.\$15.00

□ **ZORRO, THE GAY BLADE** by Les Dean. This is the novel based on the 1981 movie of the same name. Includes a pictorial center section with 26 stills from the movie. Published in 1981 by Leisure Books.\$3.00

□ **BUCK JONES — KING OF THE WESTERN MOVIE ACES** by Mario DeMarco. This large 8½" by 11" book of 100 pages that includes 132 photos, complete filmography, and a short biography on Buck Jones. Also included are special features on Muriel Evans, Raymond Hatton, Walter Miller, William Desmond, Harry Woods, Tom Mix, and Harry Carey. Published in 1982 by DeMarco\$10.00

□ **BOB STEELE: THE PHOTOSTORY OF "BATTLING BOB"** by Mario DeMarco. This large 8½" by 11" book contains over 100 glossy pages, over 150 rare photos. Biography of Bob and also Charley King. Filmography, and more.\$8.00

□ **HOOT GIBSON: THE DEAN OF COWBOY STARS** photostory by Mario DeMarco. This large 8½" by 11" book contains over 150 rare photos on its 100 glossy pages. Biography, Filmography, and more.\$8.00

□ **COL. TIM MCCOY: THE LAST PLAINSMAN** photostory by Mario DeMarco. This large 8½" by 11" book contains over 130 rare photos, colorful biography, complete filmography.\$8.00

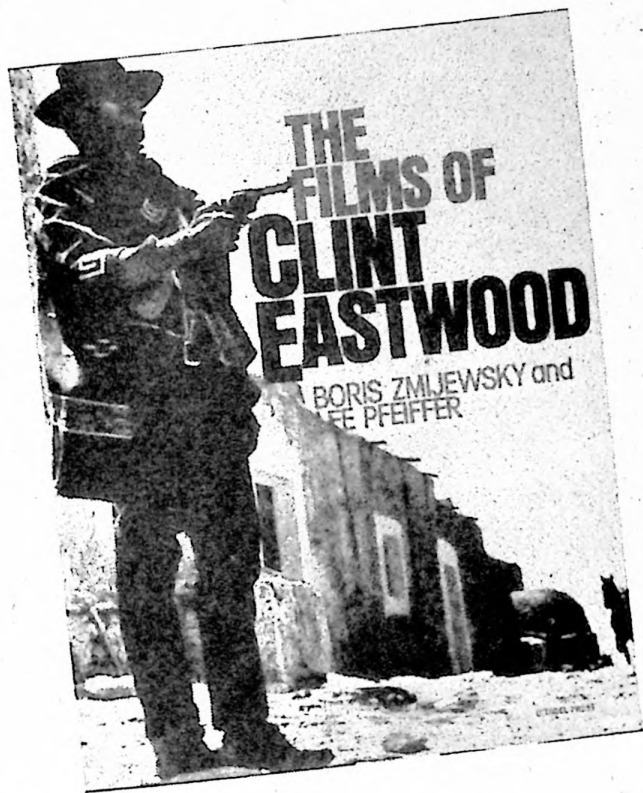
□ **KEN MAYNARD: THE FIDDLING BUCKAROO** photostory by Mario DeMarco. A 100 page 8½" by 11" size book printed on glossy stock. Over 150 rare photos. Biographies of both Ken and Kermit Maynard, filmography, and more\$8.00

□ **TOM MIX: A PHOTO BIOGRAPHY OF THE SCREEN'S GREATEST COWBOY STAR** by Mario DeMarco. Complete filmography with over 100 photos of the great star\$8.00

□ **CHARLES STARRETT — GALLANT DEFENDER, THE DURANGO KID** by Mario DeMarco. This 8½" by 11" book contains 100 glossy pages with over 150 rare photos, biographies and filmographies of Starrett and of Jock Mahoney, stories on Roy Rogers, Bob Nolan & The Sons of The Pioneers, and Smiley Burnette. Published in 1982.\$9.00

□ **JOHNNY MACK BROWN — THE ALL AMERICAN COWBOY** by Mario DeMarco. This large 8½" by 11" book has over 140 photos on its 100 pages. It contains a photo biography of Brown, complete filmography, a scrapbook of magazine features on Brown, and also special features on Yakima Canutt, Raymond Hatton, Jennifer Holt, Fuzzy Knight, Pierce Lyden, and Lambert Hillyer. Published in 1982\$9.00

"The Films Of" Series



□ **THE FILMS OF CLINT EASTWOOD** by Boris Zmijewsky and Lee Pfeiffer. This new 1982 hardcover book of 224 large 8½" by 11" pages is the complete record of Eastwood's career to date with hundreds of photographs and a complete filmography. Published by The Citadel Press.\$18.00

□ **THE FILMS OF GARY COOPER** is an 8½" by 11" book that includes a biography, complete illustrated filmography, and more than 400 photos on its 280 pages. Cast, credits, synopsis, and stills from every one of this great actor's film roles. Published in 1970 by The Citadel Press.\$7.00

□ **THE FILMS OF JOHN WAYNE** by Mark Ricci, Boris Zmijewsky, and Steve Zmijewsky. This 8½" by 11" book is 280 pages packed with a complete filmography — cast, credits, synopsis, and stills — of the screen appearances of John Wayne. Published in 1970 by The Citadel Press.\$7.00

□ **THE FILMS OF CHARLTON HESTON** by Jeff Rovin. This 224 page book covers this star's films with cast, credits, and synopsis from Dark City (1950) to Two Minute Warning (1974). The 8½" by 11" pages include over 300 photos. Published in 1977 by The Citadel Press.\$8.00

□ **THE FILMS OF PAUL NEWMAN** by Lawrence J. Quirk. This 224 page book includes credits, cast, synopsis, and review of the Newman films from The Silver Chalice (1954) to Sometimes A Great Notion (1971). There are over 300 photos on the 8½" by 11" pages. Published in 1971 by The Citadel Press.\$8.00

□ **THE FILMS OF ROBERT TAYLOR** by Lawrence J. Quirk. This 223 page large 8½" by 11" book contains a complete filmography with over 300 photos. Cast, credits, and synopsis on all films. Published in 1975 by Citadel Press\$8.00

□ **THE FILMS OF ALAN LADD** by Marilyn Henry and Ron DeSourdis. This book is a large 8½" by 11" clothbound hardcover that has credits, cast, and synopsis of all the Ladd films and over 300 photos on its 254 pages. Published in 1981 by The Citadel Press.\$17.00

□ **THE FILMS OF RONALD REAGAN** by Tony Thomas. This book published in 1980 by The Citadel Press is a large 8½" by 11" cloth-bound hardcover that has over 300 photos and includes credits, cast, and synopsis in its complete filmography of the man who is now the President of the United States.\$17.00

□ **THE FILMS OF ERROL FLYNN** by Tony Thomas, Rudy Behlmer, and Clifford McCarty with foreword by Greer Garson. This 221 page large 8½" by 11" book contains a complete filmography with cast, credits, and synopsis on all of his films. Includes over 350 photos. Published in 1969 by Citadel\$8.00

□ **THE FILMS OF ANTHONY QUINN** by Alvin H. Marill. This 256 page large 8½" by 11" book contains a complete filmography with cast, credits, and synopsis of the Quinn movies from 1936 to 1974. It includes over 400 photos. Published in 1975 by The Citadel Press.\$8.00

□ **THE FILMS OF KIRK DOUGLAS** by Terry Thomas is a 225 page book — size 8½" by 11" — that contains complete filmography of the Douglas films from 1946 to 1971 — with cast, credits, and synopsis. It includes over 300 photos. Published in 1972 by The Citadel Press.\$8.00

□ **THE FILMS OF WILLIAM HOLDEN** by Lawrence J. Quirk. This 225 page book contains over 300 photos on its 8½" by 11" pages, and complete filmography (with cast, credits, and synopsis) of the Holden films from 1939 to 1973, the year it was published by Citadel Press.\$8.00

□ **THE FILMS OF MARLON BRANDO** by Tony Thomas. A 246 page book with over 300 photos on 8½" by 11" pages. Complete filmography of the star from The Men (1950) to Last Tango in Paris (1972) — with cast, credits, and synopsis. Published in 1973 by The Citadel Press.\$8.00

□ **THE FILMS OF JAMES CAGNEY** by Homer Dickens. A 249 page book — size 8½" by 11" — with over 400 photos. Complete filmography of Cagney films with cast, credits, and synopsis. Published in 1972 by The Citadel Press.\$8.00

□ **THE FILMS OF BORIS KARLOFF** by Richard Bojarski and Kenneth Beals. This 287 page 8½" by 11" book contains the complete Karloff filmography with over 400 photos and cast, credits, and synopsis of all his films. Published in 1974 by The Citadel Press.\$8.00

□ **THE FILMS OF ROBERT REDFORD** by James Spada is an 8½" by 11" book of 256 pages includes a complete filmography (cast, credits, and synopsis) of the Redford films from War Hung (1962) to All The President's Men (1976). Also sections that cover Redford on Broadway and Redford on Television. Over 300 photos. Published in 1977 by The Citadel Press.\$8.00

□ **THE FILMS OF FRANK SINATRA** by Gene Ringgold and Clifford McCarthy. This 249 page book covers the Sinatra films from Las Vegas Nights. (1941) to Dirty Dingus Magee (1970) with cast, credits, story, and review. In all there are over 350 photos on the large 8½" by 11" pages. Published in 1971 by Citadel.\$8.00

Horror — Science Fiction — Adventure

THING #1 is the first issue of the magazine on creatures from the cinema and includes: The Wolfman: a complete look at the film fur man, Creature Museum, Godzilla — Japan's Classic Thing, Things That Drink Blood, and Things on Video Tape. Published in 1980. \$3.00

WHO'S WHO OF THE HORRORS by David Hogan. An encyclopedia covering the makers of horror, science fiction, and fantasy pictures with over 300 illustrations on its 279 pages. This large 8½" by 11" book was published by A.S. Barnes.\$16.00

THE ILLUSTRATED FRANKENSTEIN by John Stoker. This 128 page 8½" by 11" book includes over 100 photographs, a complete index and complete filmography of the monster. The book covers in text and photos the story of the many attempts on stage, in movies, and on television to give life to the most famous of monsters that was originally created by Mary Shelley in 1816. Published in 1980 by Sterling Publishing Company\$7.00

IT'S ALIVE by Gregory William Mank is the cinematic history of the fabied Frankenstein monster. A large 8½" by 11" book with 196 pages and including 86 photos. Published by A.S. Barnes.\$13.00

CLASSICS OF THE HORROR FILM by William K. Everson. This pictorial history covers the genre from the days of silent film to The Exorcist. A large 247 page book with 8½" by 11" pages published in 1974 by The Citadel Press.\$10.00

TARZAN OF THE MOVIES by Gabe Essoe. A pictorial history of more than fifty years of Edgar Rice Burroughs' legendary hero. This large 8½" by 11" book, with forward by his daughter, Joan Burroughs Pierce, contains 208 pages and was published in 1968 by The Citadel Press.\$10.00

THE GREAT ADVENTURE FILMS by Tony Thomas. A complete study including credits, cast, long synopsis, and stills from 50 top adventure films. Starting with "The Mark of Zorro — 1920" and continuing through "The Man Who Would Be King — 1975" Contains 282 large 8½" by 11" pages. Published in 1976 by The Citadel Press.\$10.00

THE GREAT SPY FILMS by Leonard Rubenstein. A pictorial history printed on large 8½" by 11" pages with plenty of photos. Published in 1979 by The Citadel Press.\$10.00

A PICTORIAL HISTORY OF SCIENCE FICTION FILMS by Jeff Rovin. This large 8½" by 11" book includes a chapter on serials. In all there are 240 pages and hundreds of photos. Published in 1975 by The Citadel Press.\$10.00

STAR WARS is a 220 page novel by George Lucas based on what many say is the greatest science fiction movie ever. This is a Del Rey Book published in 1976 by Ballantine. It contains a section of full color stills from the movie.\$3.00

THE EMPIRE STRIKES BACK is a 214 page novel by Donald F. Glut based on the story by George Lucas. This is the chapter in the Star Wars saga that was the basis for the second movie in this great series. This is a Del Rey Book published by Ballantine in 1980.\$3.00

JAMES BOND IN THE CINEMA by John Brosnan. This new second edition is a 309 page hardcover that covers all of the films based on Ian Fleming's creation. Over 100 photographs illuminate the text. Published by A.S. Barnes.\$13.00

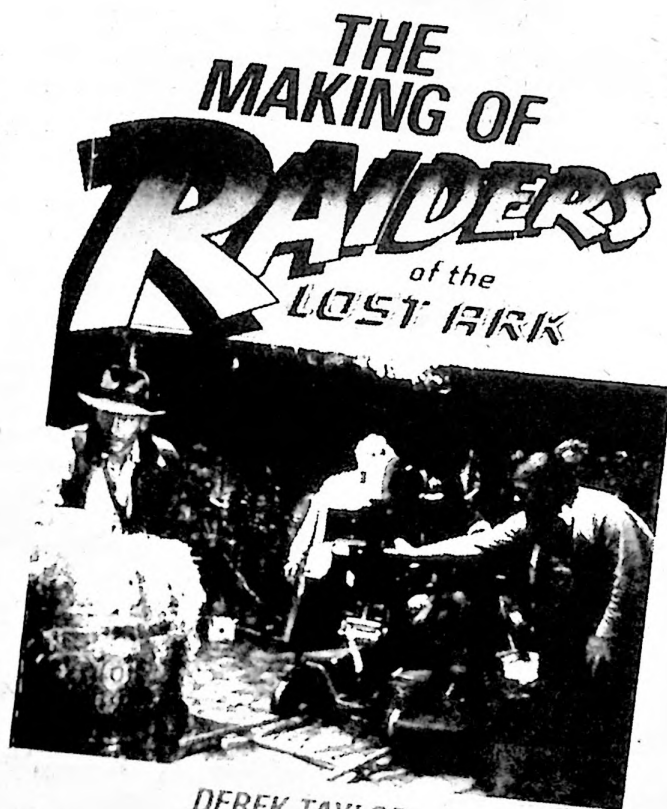
THE SCIENCE FICTION COLLECTOR'S CATALOG by Jeff Rovin. A collector's guide and historical overview of the subject, covers posters, films, comic books, record albums. It includes 150 photos and eight page color insert. A large 8½" by 11" — 192 page book published by A.S. Barnes.\$13.00

SCIENCE FICTION AND HORROR MOVIE POSTERS IN FULL COLOR edited by Alan Adler. This large 10½" by 14½" book reproduces 46 of these unsigned works of art in full color, ranging from the original "King Kong" to "The Illustrated Man" with notes on every film featured by the editor. Published in 1977 by Dover Books.\$9.00

SCIENCE FICTION IN THE CINEMA by John Baxter. This 240 page book includes coverage of the whole spectrum of screen fantasy from the serials to the "Golden Age" of the 50's, through 2001. Published by A.S. Barnes.\$6.00

RAIDERS OF THE LOST ARK by Campbell Black. A novellization of the 1981 movie that was made in the tradition of the serials. Published in 1981 by Ballantine Books.\$3.00

THE MAKING OF THE RAIDERS OF THE LOST ARK by Derek Taylor. The complete story behind the making of this movie. Published in 1981 by Ballantine Books.\$3.00



DEREK TAYLOR
BEHIND THE SCENES AT
THE YEAR'S MOST SENSATIONAL
MOTION PICTURE

TV DETECTIVES by Richard Meyers. Chronologically, from 1947 to 1980, this book covers 270 mystery series and made for television mystery movies. This 352 page 7" x 10" book includes 127 photographs. Published in 1981 by A.S. Barnes.\$16.00
THE DETECTIVE IN FILM by William K. Everson. A pictorial treasury of the screen sleuth from 1903 to the present. This large 8½" by 11" book was published in 1972 by The Citadel Press.\$10.00
RAYMOND CHANDLER ON SCREEN: His Novels Into Film by Stephen Pendo. This book discusses six Chandler novels and seven films made from them. Chandler was a major force in detective literature, and his hero, Philip Marlowe, has become one of the most popular detectives — both in literature and film. The book includes photos of all the screen Marlowes: Powell, Bogart, Montgomery, Garner, Gould, and Mitchum. It is a clothbound hardcover of 225 pages and was published by The Scarecrow Press in 1976\$18.00
FAMOUS MOVIE DETECTIVES by Michael R. Pitts. This 367 page clothbound hardcover book takes an in depth look at two dozen famous detectives of the silver screen. Included are Boston Blackie, Bulldog Drummond, Charlie Chan, Dick Tracy, Mr. Moto, Philo Vance, The Saint, and many more. It includes 90 photographs and complete filmography and bibliography of each detective. Published in 1979 by Scarecrow\$25.00
THE SHERLOCK HOLMES ENCYCLOPEDIA by Orlando Park. This is a detailed guide to the fifty-six stories and four novels that make up the Sherlock Holmes "cannon." For the Sherlock Holmes aficionado, this volume is indispensable. It contains over 200 pages and was first published in 1962 by Northwestern University Press. This edition was published in 1981 by Citadel Press.\$7.00
THE FILMS OF SHERLOCK HOLMES by Chris Steinbrunner and Norman Michaels. A complete and well illustrated filmography of the most famous detective created by Arthur Conan Doyle. Published in 1978 by The Citadel Press. 253 large 8½" by 11" pages.\$11.00

THE FRANKENSTEIN LEGEND: A Tribute To Mary Shelley and Boris Karloff by Donald F. Glut. Here is the complete story of Frankenstein's Monster — in legend, literature, theatre, motion pictures, radio, television, comic books, toys, etc. The most thorough treatment of the subject. Published in 1973 by The Scarecrow Press.\$15.00
CLASSIC MOVIE MONSTERS by Donald F. Glut. In this work Don Glut covers nine of the greatest screen monsters and fiends — the Wolf Man, Dr. Jekyll (and his alter ego Mr. Hyde), the Invisible Man, the Mummy, the Hunchback of Notre Dame, the Phantom of the Opera, the Creature from the Black Lagoon, King Kong, and Godzilla. With a chapter on each, Glut tells the complete story — in legend, literature, theatre, motion pictures, radio, TV, records, and comic books. This 442 clothbound hardcover was published in 1978 by Scarecrow Press\$20.00
MR. MONSTER'S MOVIE GOLD by Forrest J. Ackerman is a large 8½ by 11 book with over 200 pages on which are reproduced over 250 rare and before published stills and posters. Mr. Ackerman, who for the past twenty-five years has edited Famous Monsters of Filmland magazine, has made his personal choice of the rarest, never-before-seen stills from his own private files which number over 250,000 — considered one of the largest collections of film memorabilia ever amassed. Published in 1981 by The Donning Company\$12.00
FRANKENSTEIN LIVES AGAIN by Donald Glut. This is volume one of the new adventures of Frankenstein by the bestselling author of the Star Wars novel — The Empire Strikes Back. Illustrated by Ken Kelly. Published in 1981 by The Donning Company\$4.00
SCREAM QUEENS — HEROINES OF THE HORRORS by Calvin Thomas Beck. This 344 page book covers women's great contributions to the horror and science fiction films from the turn of the century to the present. Included are hundreds of rare photographs. Fay Wray, Joan Crawford, Bette Davis, Shelly Winters, and dozens more. Published in 1978 by Collier Macmillan\$8.00
THE DRACULA BOOK by Donald F. Glut is a 410 page clothbound hardcover book that contains the complete story of Count Dracula's

career — in history, literature, theatre, motion pictures, radio, television, comic books, records, etc. Published in 1975 by Scarecrow Press.\$19.00

THE BATTLESTAR GALACTICA STORYBOOK by Charles Mercer, adapted from the novel by Glen A. Larson and Robert Thurston, is a 56 page hardcover that includes over 100 full color photographs from the Universal movie spectacular. Published in 1979 by G.P. Putnam's Sons\$5.00

THE GREAT SPY PICTURES by James Robert Parish and Michael R. Pitts is a 585 page clothbound hardcover contains a history of the spy film, a detailed section in which 463 great spy pictures are picked out (included are both features and serials) and gives a detailed review with cast-credits-character names, and an intergrated essay covering the films plot. Published in 1974 by Scarecrow Press.\$21.00

DEERSTALKER: Holmes and Watson on Screen by Ron Haydock is a detailed, comprehensive history of all the many (more than 400) film and television appearances of Sir Arthur Conan Doyle's famous detective. This 326 page clothbound hardcover was published in 1978 by The Scarecrow Press\$18.00

THE GREAT GANGSTER PICTURES by James Robert Parish and Michael R. Pitts. This 439 page clothbound hardcover book provides detailed cast-credits-character names, an outline of the plot with review and editorial comment on most of the gangster films produced. Published in 1976 by The Scarecrow Press.\$25.00

THE GREAT SCIENCE FICTION PICTURES by James Robert Parish and Michael R. Pitts. This 390 page clothbound hardcover book covers some 350 genre titles. The films are presented with complete cast and production credits, synopsis, exerpts from reviews, general background information, and editorial comment. Also includes a listing of science fiction programs on radio and television compiled by Vincent Terrace. The book is illustrated with stills from many of the films discussed. Published in 1977 by The Scarecrow Press.\$20.00

ANNIE by Thomas Meehan. This book traces America's favorite little orphan from the misery of an orphanage through the Hooverville shantytowns of the great depression to the fabulous mansion of "Daddy" Warbucks. By the author of the long running Broadway play that was recently brought to the silver screen. This 132 page clothbound hardcover was published in 1980 by Macmillan Publishing Co.\$15.00

SUPERMAN — LAST SON OF KRYPTON by Elliot S. Maggin. This 238 page book is the exciting original story of the man of steel. It includes a special 16 page album of photographs from Superman — The Movie. Published in 1978 by Warner Books.\$2.00

THE BLACK HOLE by Walt Disney Productions is a 41 page hardcover storybook of the hit movie by the same name. Published in 1979 by Random House\$5.00

FLASH GORDON #1 — THE ICE MONSTER by Al Williamson. This is the first in a series from the King Features Syndicate comic strip that was the basis for the great serials and later movie. Published in 1966 by Doherty Associates.\$2.00

FLASH GORDON #2 — ON THE LOST CONTINENT OF MONGO by Al Williamson. The second in this series from the comic strip. It features Dale Arden, Dr. Zarkov, Ming the Merciless, and of course Flash. Published in 1967 by Doherty Associates.\$2.00

BUCK ROGERS IN THE 25TH CENTURY by Addison E. Steele is a 256 page novel based on the story and teleplay by Glen A. Larson and Leslie Stevens. Published in 1978 by Dell Publishing Co.\$2.00

BUCK ROGERS #2 — THAT MAN ON BETA by Addison E. Steele is a 251 page novel based on a story and teleplay by Bob Shane. Published in 1979 by Dell Publishing Co.\$2.00

STAR TREK[®] 1

ADAPTED BY JAMES BISH — SEVEN TALES OF INTERGALACTIC
INTRIGUE FROM THE AWARD-WINNING TELEVISION SERIES CREATED
BY GENE RODDENBERRY



Star Trek Books

❑ **STAR TREK 1** adapted by James Blish contains seven tales of intergalactic intrigue from the award winning television series created by Gene Roddenberry. This 136 page book was published in 1967 by Bantam Books\$2.50

❑ **STAR TREK 5** adapted by James Blish contains more thrilling adventures from the award winning television series created by Gene Roddenberry. This 136 page book was published in 1972 by Bantam Books\$2.50

❑ **STAR TREK 6** adapted by James Blish contains more amazing episodes from the award winning television series created by Gene Roddenberry. This 149 page book was published in 1972 by Bantam Books\$2.50

❑ **STAR TREK 10** adapted by James Blish contains six fascinating new episodes from the award winning television series created by Gene Roddenberry. This 164 page book was published in 1974 by Bantam Books\$2.50

❑ **STAR TREK: THE NEW VOYAGES 2** edited by Sondra Marshak and Myrna Culbreath is a collection of dazzling adventures never seen on the screen based on the television series created by Gene Roddenberry. This 252 page book was published in 1978 by Bantam Books\$2.50

❑ **THE FATE OF THE PHOENIX** by Sondra Marshak and Myrna Culbreath is a novel based on the award winning television series Star Trek, which was created by Gene Roddenberry. This 262 page book was published in 1979 by Bantam Books\$2.50

❑ **THE GALACTIC WHIRLPOOL** by David Gerrold. This is a novel by the author of "The Trouble With Tribbles" — based on the Star Trek television series. This 223 page book was published in 1980 by Bantam Books\$2.50

Conan Books

❑ **CONAN THE SWORDSMAN** by L. Sprague deCamp, Lin Carter, and Bjorn Nyberg. Conan engages demons and evil sorcers while living by his code: spare no coward, and let the strong survive! This 274 page book was published in 1978 by Bantam Books\$2.50

❑ **CONAN THE LIBERATOR** by L. Sprague deCamp and Lin Carter. In the proudest kingdom of the great Hyborian world, brave men cowered, for a madman wore the crown. Now Conan, sword in hand, girds himself for a terrible confrontation. This 214 page book was published in 1979 by Bantam Books\$2.50

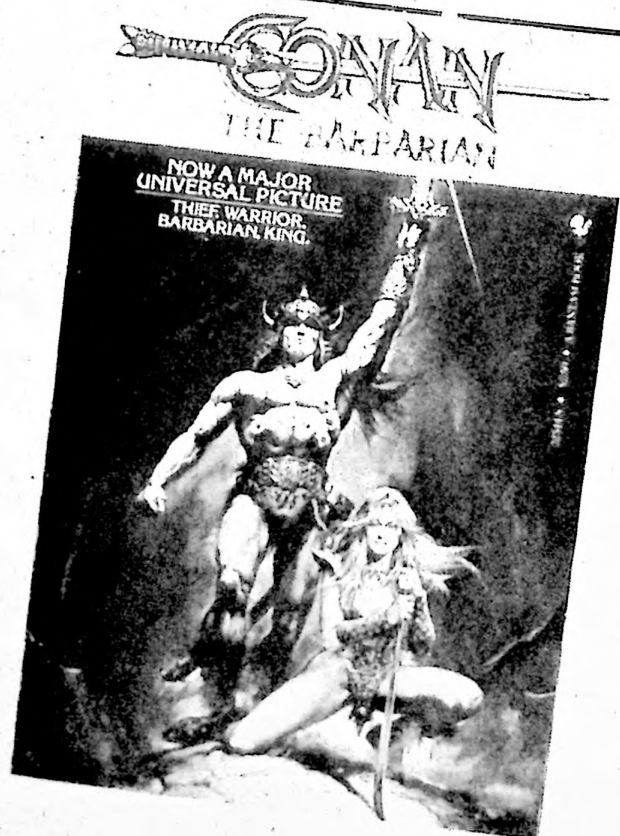
❑ **CONAN: THE SWORD OF SKELOS** by Andrew Offutt. Not even the barbarious strength of Conan is as great as the murderous tyrant Akter Khan and the deadly sorcery of the most terrible talisman of all. This 246 page book was published in 1979 by Bantam Books\$2.50

❑ **CONAN: THE ROAD OF KINGS** by Karl Edward Wagner. Plucked from the gallows by the daring rebels of White Horse, Conan joins his rescuers in their blood-soaked struggle to rid Zingara of its hated despot. This 209 page book was published in 1979 by Bantam Books\$2.50

❑ **CONAN AND THE SPIDER GOD** by L. Sprague deCamp. With a price on his head, Conan must pursue kidnappers into the temple of the monstrous spider god whose opal eyes burn like malevolent suns. This 175 page book was published in 1980 by Bantam Books\$2.50

❑ **CONAN THE REBEL** by Poul Anderson. Conan storms into the dreaded land of Stygia to free the slaves of the evil sorcerer of Khemi. This 208 page book was published in 1980 by Bantam Books\$2.50

❑ **CONAN THE BARBARIAN** by L. Sprague deCamp and Lin Carter — based on the screenplay of the movie by John Millius and Oliver Stone. This 181 page book was published in 1982 by Bantam Books\$2.50



Ron & Linda Downey Magazines

UNDER WESTERN SKIES is a magazine published by Linda and Ron Downey. The following back issues are available from Favorite Westerns Book Store:

UNDER WESTERN SKIES #1: Smiley Burnette with Filmography; More details on Fred Thomson. 36 pages. Published January 1978\$3.00

UNDER WESTERN SKIES #2: Roy Rogers and Dale Evans with Filmography of Roy Rogers. Color back cover. 48 pages. Published April 1978\$3.00

UNDER WESTERN SKIES #3: Tex Ritter, a real life hero by Texas Jim Cooper. 40 pages. Published July 1978\$3.00

UNDER WESTERN SKIES #4: The Lone Ranger; Brace Beemer; Tex Ritter Filmography Part 1 and more. 46 pages. Published October 1978\$3.00

UNDER WESTERN SKIES #5: Mary Lee, The Littlest Cowgirl; Whip Wilson, Lulu Belle and Scotty; and more. 48 pages. Published January 1979\$3.00

UNDER WESTERN SKIES #6: Hi, Ho, Curly; Dale Evans Filmography; Tex Ritter Filmography Part 2; and more. 52 pages. Published April 1979\$3.00

UNDER WESTERN SKIES #7: Wild Bill Elliott, Duncan Renaldo, George "Gabby" Hayes with Filmography, Part 1. 56 pages. Published July 1979\$3.00

UNDER WESTERN SKIES #8: Sunset Carson with partial Filmography. 32 pages. Published October 1979\$3.00

UNDER WESTERN SKIES #9: Texas Guinan; Renfrew of the Mounted; Tom Mix and more. 62 pages. Published January 1980\$3.00

UNDER WESTERN SKIES #10: Lash LaRue with Filmography; Fuzzy Q. Jones; Jim Thorpe; Radio Rides The Range. 75 pages. Published May 1980\$3.00

UNDER WESTERN SKIES #11: George O'Brien with Filmography. 72 pages. Published July 1980\$3.00

UNDER WESTERN SKIES #12: Jay Silverheels; Monte Hale; Six-Gun Zorros; George "Gabby" Hayes films, Part II. 76 pages. Published January 1981\$3.00

UNDER WESTERN SKIES #13: Gene Autry; Raymond Hatten; Ken Maynard's Yucatan Adventure; and more. 64 pages. Published March 1981\$3.00

UNDER WESTERN SKIES #14: Ray Whitley; Rory Calhoun; Andy Clyde; Rex Allen; Marshall Reed; and more. 80 pages. Published May 1981\$3.00

UNDER WESTERN SKIES #15: Ronald Reagan's Westerns; James Warren; Cisco's Pals; Dennis Moore; and more. 76 pages. Published July 1981\$3.00

UNDER WESTERN SKIES #16: Harry Carey; Bob Livingston; Lullaby, The 3rd Mesquiteer; Fay McKenzie, Tex Terry. 78 pages. Published November 1981\$3.00

UNDER WESTERN SKIES #17: Charles Starrett with Filmography, plus more. 85 pages. Published January 1982\$3.00

UNDER WESTERN SKIES #18: was published by Linda and Ron Downey in March of 1982. It includes features on Gilbert Roland, Jennifer Holt, and Evelyn Finley. 84 pages.\$3.00

UNDER WESTERN SKIES #19: was published by Linda and Ron Downey in May of 1982. It includes Zane Grey filmography, Western Heritage awards, and Don "Red" Berry.\$3.00

UNDER WESTERN SKIES #20: was published by Linda and Ron Downey in July of 1982. It includes features on King of the Royal Mounted serial, Zane Grey Filmography, Nugget Clark, Peggy Stewart, and more. 82 pages\$3.00

UNDER WESTERN SKIES #21: includes features on Gabby Hayes, Richard "Chito" Martin, Sam Garrett, Paul Hurst, and more. 98 pages, published in November 1982 \$3.00

UNDER WESTERN SKIES #22: includes features on Ken Maynard, Kirby Grant, Art Acord, Bob Allen, Tex Ritter, and more. 80 pages, published in January 1983\$3.00

THE GOLDEN YEARS OF RADIO AND TV #1 feature Ozzie and Harriet, Morton Downey & the Pickens Sisters, Ellery Queen, and more. 50 pages, published Winter 1983\$3.00

CLIFFHANGER MAGAZINE #1 features The Purple Monster Strikes, Frankie Darro, Kay Aldridge, Bruce Gentry, John English, and more. 58 pages published Winter 1983\$3.00

THE WORLD OF YESTERDAY

This is a publication that the now published a total of 38 issues of thus far. It is the flagship from which they expanded into the other special publications that we have offered in the past. We now are including it in our offerings. The list of issues below includes those featured in each issue (with the number of pages in parentheses). Our price for these issues is \$3.00 each.

1. Mae West on Broadway (24)
2. Ma and Pa Kettle (28)
3. The Andrews Sisters; The Records of Mae West (30)
4. John Garfield; The Records of George Jessel (32)
5. Mae West in Hollywood; The Recordings of some Silent Stars; The Green Hornet (34)
6. Nell Shipman; Wee Bonnie Baker; Rex Allen; George M. Cohan (36)
7. Abbott & Costello (part 1); and Their Records; Andy Shuford (40)
8. Aesop's Fables Cartoons; Ken Maynard; Fanny Brice (44)
9. Five Sister Acts; Brenda & Cobina; Al "Lash" LaRue; False Personality Records (50)
10. Olga Petrova; Al "Fuzzy" St. John; Bulldog Drummond; Ma Perkins; Fritz Feld (60)
11. Alice Faye; Fred Thomson; Stella Dallas; The Record of Laurel and Hardy (68)
12. Al Jolson; His Records; Glenn Miller, Bobby Benson; Fred Thomson Filmography (78)
13. John Bunny; The Weaver Bros. & Elvira; The Great Gildersleeve; Vic & Sade (78)
14. Bobby Breen; The Three Stooges; Al Jolson's Record Reissues; GWTW (36)
15. The Dead End Kids — Little Tough Guys — East Side Kids — Bowery Boys series (68)
16. Spike Jones; Baby Sandy; Superman; Alice Faye on 78s; Film Collecting (48)
17. The Lane Sisters; Alex Bartha, Isham Jones, The Boswell Sisters, Jimmie Rodgers (60)

18. Mel Blanc: His Records: The Lone Ranger (86)
19. Jane Withers; Mauch Twins; Guy Lombardo; Clara, Lu & Em; Mickey Mouse (88)
20. Ralph Byrd; Lum & Abner; Zena Keefe; The Buster Brown Gang; Autographs (78)
21. The Records of Mickey Mouse; Margaret Dumont; Gloria Jean; Horace Heidt (90)
22. The Shadow; Sound Films of Harold Lloyd; Henry Hall; Smith and Dale; and more (60)
23. Florida as Hollywood East; Ruth Donnelly; Thelma Todd; Vilma Banky; and more (66)
24. The Silent Cliffhangers — Part 1; Thelma Ritter; June Preiser; Helen Kane; and more (68)
25. Two article tribute to Agnes Moorhead: Silent Cliffhangers — Conclusion (68)
26. Walk of the Stars Directory, Nigel Bruce, Radio Scrapbook, and more (76)
27. Nick Carter, Chester Morris, Kay Francis. Radio Scrapbook, and more. (74)
28. Gloria Dickson, Minerva Urecal, Les Paul & Mary Ford, Joe DeRita, and more. (72)
29. Fanny Brice, Ed Wynn, Jack Benny, L.H. Eddie Cantor, Jimmy Durante, and more (68)
30. Butterfly McQueen, Claude Rains, The Pulpis, Frank Sinatra, Silent Serials Update. (68)
31. Charlie Chan, Lori Nelson, Evans' 1980 Chronicle, Captain America, and more. (76)
32. Dick Purcell with Filmography, Part 1; Otto Kruger, Jack Norton, Spy Smasher. (74)
33. Perry Como, Bernard Gorcey, Wanda Hendrix, Lola Lane, Mike Hammer, Forgotten Film Outfits, The Drums of Fu Manchu, and more. (80)
34. Glenn Miller, Billy Barty, Radio Scrapbook, and more (72)
35. Tim Tyler's Luck serial; The Jones Family series with Filmography; and more. (58)
36. Aunt Jemima; Edith Wilson; "Ace Drummond" serial; Evans' 1981 Chronicle; and more. (66)
37. Jon Gnagy; Buck Rogers serial; George Gobel; Gorgeous George; Front Page Detective (60)
38. Little Orphan Annie; Blondie; Joe Palooka; Mutt and Jeff; and more. (66)

"THE FILMS OF YESTERYEAR" is another magazine published by Linda and Ron Downey.

THE FILMS OF YESTERYEAR #1: A Short History of Grand National Pictures with Filmography. 88 pages\$3.00

THE FILMS OF YESTERYEAR #2: Meanwhile Down in Gower Gulch; A Short History of Producers Releasing Corp. 90 pages\$3.00

THE FILMS OF YESTERYEAR #3: Part 1 of a Filmography of Producers Releasing Corporation. 86 pages\$3.00

THE FILMS OF YESTERYEAR #4: Part 2 of a Filmography of PRC; The 3 Stooges Through the Years (Photo article) 86 pages\$3.00

THE FILMS OF YESTERYEAR #5: Part 1 of a Film Index for 1946. 92 pages\$3.00

THE FILMS OF YESTERYEAR #6: Double Size issue dealing with Hopalong Cassidy, a comparison of the plots of the first 23 Hoppy films and the works of his creator Clarence E. Mulford. Written by well known writer Francis "Mike" Nevins this issue contains over 125 illustrations. 148 pages.\$3.00

Records

THE BEST OF W.C. FIELDS. Enjoy the best of the great W.C. Fields on radio including his immortal "Temperance Lecture," his battle of wits with Charlie McCarthy, and excerpts from rare selected performances. Nostalgia Lane.\$5.98
THE LONE RANGER. Presenting the colorful career of The Lone Ranger, from the original story to the final radio episode in 1955. Nostalgia Lane.\$5.98
THE SHADOW. Two complete unedited adventures from the classic radio suspense show featuring Orson Welles — "Death from the Deep" and "The Devil Takes a Wife." Nostalgia Lane.\$5.98
AMOS 'N' ANDY. Two complete shows of the radio comedy hit of the 1930's and 1940's. Nostalgia Lane.\$5.98
THE WAR OF THE WORLDS. Orson Wells' complete, unedited, original Hallo-

ween radio broadcast of October 30, 1938 that created a panic unequalled in the history of American broadcasting. Nostalgia Lane.\$8.98
GENE AUTRY. Need we really say much more about Gene Autry? These are classic vintage recordings from 1935-1945, featuring the never-before-released Same Old Fashioned Girl plus Tumbling Tumbleweeds; Don't Fence Me In; Deep in the Heart of Texas; I'll Go Ridin' Down That Old Texas Trail; Amapola; Ridin' Down The Canyon; Good Old-Fashioned Hoedown and more.\$8.87
THE SONS OF THE PIONEERS. These are the classic late-30's recordings when Roy Rogers was a member under his real name of Len Sly. Rogers founded the group in 1933 with Bob Nolan and Tim Spencer, and their music has held up for almost 50 years!

Superb liner notes, including a chart of all their members through 1981, is included along with the never-before-released Song of the Bandit and Cowboy Night Herd Song, never-before-released alternate takes of Cajon Stomp and You Must Come In At the Door, and the regular versions of Hold That Critter Down; Devil's Great Grandson and more. A must-have!\$8.87
BOB NOLAN: THE SOUND OF A PIONEER. A special record album recorded by the long time member of "The Sons of The Pioneers" with Bob singing such all time favorites as Tumbling Tumbleweeds, Cool Water, and nine more. Marty Robbins provides the harmony on Man Walks Among Us. This album was released in 1979 on Elektra label\$8.00

899981. **HEY AAA-BOTT!** The zany, uproarious antics and slapstick of Abbott & Costello is preserved on this hilarious collection of 6 original radio broadcasts. Incl. Who's On First; Slowly I Turn, Step-By-Step; The "Flee-Flu" Routine; many other great sketches. \$15.00 value. 3 record set complete only\$10.99
 898055. **FIBBER MCGEE AND MOLLY.** Out of Fibber's amazing closet come these six fabulous episodes from the delightful radio show with Fibber, Molly and the rest of the gang together in one fun-filled collection. Incl. Selling the House; Cat Under The Porch; Going Fishing and 3 more. \$15.00 value. 3 record set complete only\$9.99
 M51220. **WILL ROGERS.** America's most popular "philosopher" holds forth with an extraordinary selection of his most famous speeches, monologues and radio programs in this special 100th Anniversary record package. Hear Will's last radio appearance ever (6/9/35), his "Plan To End All Plans"; commentary on Hitler, Mussolini and the N.R.A.; and an actual sing-a-long he conducted on one of his programs with guest artist Fred Stone. \$15.00 value. 3 record set complete only\$9.99
 894599. **Murray Hill Radio Theatre Presents: THE SHADOW.** "Who knows what evil lurks in the hearts of men? The Shadow knows." Six suspenseful episodes of the Shadow frustrating the sinister plans of the underworld. Orson Welles stars. \$15.00 value. 3 record set complete only\$9.99
 M51212. **Murray Hill Radio Theatre: MORE OF THE SHADOW.** A special inflation-fighter package, with 9 complete half-hour programs — 4½ hours of entertainment — for little more than the price of a single record! Listen as Orson Welles combats crime and evil in The Temple Bells; The League of Terror; Poison Death; Three Ghosts; Society of the Living Dead; The Phantom Viper; Bride of Death; Silent Avenger; and Sabotage. \$20.00 value. 3 record set complete only\$9.99
 M5467X. **THE UNCENSORED W.C. FIELDS.** Issued in commemoration of his 100th birthday (1879-1946), this superb collection of sketches and one-liners by America's most-loved rogue includes a unique, sound biography of his life as told by fellow vaudevillians, directors and friends. Also includes the famous "Temperance" lecture. \$18.00 value. 3 record set complete only\$9.99
 933977. **THE GREAT RADIO HORROR SHOWS.** Blood-curdling radio broadcasts of Dracula, Frankenstein, Dr. Jekyll and Mr. Hyde, more. Featuring Boris Karloff, Bela

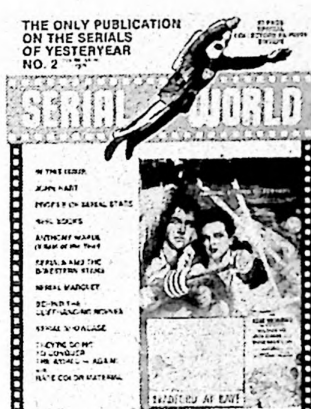
Lugosi, Orson Welles, John Carradine. Never before released. Due to the age of these recordings, some surface noise may be noticeable. Mono. \$15.00 Value 3 record set complete only\$9.99
 M5419X. **THE GREAT RADIO COMEDIANS.** Stupendous collection of the greatest, funniest and most hilarious comedy shows from radio's heyday — The Charlie McCarthy Show, The Eddie Cantor Show, Groucho Marx, Jimmy Durante, Duffy's Tavern, The Fred Allen Show, and Smith & Dale incl. their guests — Don Ameche, Carmen Miranda, Gary Moore, Shirley Booth, Jim Backus, George Jessel and scores more. Due to the age of these broadcasts a certain amount of surface noise will be noticeable. Mono. \$25.00 value. 5 record set complete only\$14.99
 897563. **AMOS 'N' ANDY: THE BEST-LOVED SHOWS.** Remember those crazy, hilarious, and heart-warming antics of these two comical characters? Well, they're back again on this fun-filled collection of six shows during their 1946-1953 broadcasts with Kingfish and the rest of the gang. 3 full hours of old-time radio at its best! \$15.00 value. 3 record set complete only\$8.99
 M53622. **THE UNRELEASED AMOS 'N' ANDY.** Our best inflation fighter yet! Not just 5 shows...not even 9 shows...but 12 complete programs featuring everyone's favorites, Amos 'N' Andy in an incredible set of hilarious performances never before available on Murray Hill Records! Hear what happens when Andy moves in with Kingfish...or when Sapphire sends Kingfish out the door...with orders not to return! Or when Sapphire's old boyfriend comes back to haunt the Kingfish! Hysterically funny record collection. \$30.00 value. 3 record set complete only\$9.99
 931680. **THREE HOURS FIFTY NINE MINUTES FIFTY ONE SECONDS WITH THE MARX BROTHERS.** Zany, raucous, hilarious collection of 25 radio programs. Hear the Marx Bros. cavort, carry-on, destroy and perform with Bing Crosby, Tallulah Bankhead, Fanny Brice, Mel Tormé at age 17, Lucille Ball, Jack Benny, Johnny Weissmuller, Dinah Shore, Harry Von Zell, Al Jolson, Oscar Levant, plus Harpo's first-time-ever interview! Due to the age of these broadcasts a certain amount of surface noise will be noticeable. \$20.00 value. 4 record set complete only\$12.99
 M55358. **THE HOUND OF THE BASKERVILLES/THE ADVENTURES OF SHERLOCK HOLMES.** The two that started Rathbone and Bruce on their successful series. Hound...featuring Richard Green, Wendy Barrie and Lionel Atwill, depicts the horrible

fate of the Baskerville family on the musky English moors. Adventures...featuring Ida Lupino and George Zucco, depicts Holmes saving the Crown Jewels in the Tower of London from the evil hands of Professor Moriarty. 3 record set complete only\$9.99
 M55366. **Sherlock Holmes & The Voice of Terror** only\$4.88
 M55374. **Sherlock Holmes & The Secret Weapon** only\$4.88
 M55382. **Sherlock Holmes in Washington** only\$4.88
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 894564. **Sherlock Holmes: Tales From Baker Street.** Listen to 6 authentic radio broadcasts starring Basil Rathbone and Nigel Bruce in some of the most singular and incredible Sherlock Holmes cases ever heard! Incl. The Adventure of The Speckled Band, The Great Gondolfo, The Gunpowder Plot, 3 more. \$15.00 value. 3 record set complete only\$9.99
 894424. **Sherlock Holmes Adventures.** Four spell-binding original radio broadcasts starring Basil Rathbone as the legendary detective and Nigel Bruce as Dr. Watson. To preserve the authenticity of these irreplaceable broadcasts, some surface noise will be noticeable particularly for about two of the 117 minutes. \$10.00 value. 2 record set only\$6.99
 M51204. **Murray Hill Radio Theatre: More Sherlock Holmes Adventures.** Another Murray Hill Inflation-Fighter, with 9 complete half-hour programs...a total of 4½ hours of entertainment...for little more than you might pay for a single half-hour! The legendary Sir John Gielgud combines with Ralph Richardson to recreate nine more Sherlock Holmes adventures in this ever-popular series. Shows incl.: Red-Headed League; Blue Carbuncle; Norwood Builder; Solitary Cyclist; Six Napoleons; Mystery of The Second Stain; Disappearance of Silver Blaze; A Case of Identity; The Blackmailer. \$20.00 value. 3 record set complete only\$9.99

Serial World Back Issues



SERIAL WORLD #1 is a reprinted edition of the first issue that was originally published in 1974. Features included are on Saturday Matinee Spy Hunters of World War II, The Batman, Rocketman, Remembering Roy Barcroft, and more. \$3.00



SERIAL WORLD #2 is a reprint of the second issue and features John Hart, Anthony Ward, Serial Profiles, Serials and the B-Western Stars, They're Going To Conquer The World...Again, and more. \$3.00



SERIAL WORLD #3 is a reprint of the third issue and it features Trader Tom of the China Seas, How The Serials Rate, Superman In The Serials, Interview with John Hart, and more. \$3.00

Serial World Reprints

We are now in the process of reprinting the first twelve issues of SERIAL WORLD magazine which have long been out of print. The reprinted issues contain the material that was in the original issues, reset and printed on heavy glossy paper just like our current issues, and many additional extras as well. We will reprint all twelve of these out of print issues over the next three years. So far we have reprinted the first three and are now working on issue #4. The reprint issues are also available by subscription as they come off the press. \$11.00 for a four issue subscription or \$21.00 for an eight issue subscription. The same terms and conditions as listed in the front of this book club section of our magazine apply to these subscriptions. If you wish to subscribe list SERIAL WORLD REPRINTS SUBSCRIPTION on the order form and the issue #'s your subscription is to cover.



SERIAL WORLD #13 features The Shadow serial, Did You Know That, Spy Smasher, Serial Showcase, Serial Mailbag, and more. Published Winter 1978. \$3.00



SERIAL WORLD #14 features Flash Gordon Conquers Minneapolis, Spy Smasher, King Of The Mounties, Did You Know That, Serial Mailbag, and more. Published Spring 1978. \$3.00



SERIAL WORLD #15 features The Phantom, Buck Rogers, King Of The Mounties, Serial Mailbag, Serial Marquee. Published in Summer 1978. \$3.00



SERIAL WORLD #16 features "The Cliffhangers" N.B.C. T.V. Show, Brenda Starr-Girl Reporter, Interview with Video Ranger Larry Stewart, and more. Published Fall 1978. \$3.00



SERIAL WORLD #17 features: Tribute to I. Stanford Jolley, Rockman Saga, Interview With Larry Stewart part 2, Undersea Kingdom, Serial Showcase, Serial Mailbag, Video Serials. Published in Winter 1979. \$3.00



SERIAL WORLD #18 features Video Serials, Serial Showcase, Secret Of Treasure Island Part 1, Did You Know That, Zorro's Black Whip, Western Film Club, Serial Quiz, Undersea Kingdom, Filmbook, and more. Published Spring 1979. \$3.00



SERIAL WORLD #19 features The Phantom Empire, Serial Model Maker, Interview With Walter Reed, Serial Mailbag, Western Film Fair, Today Show segment on Cliffhangers, Conclusion of Treasure Island. Published Summer 1979. \$3.00



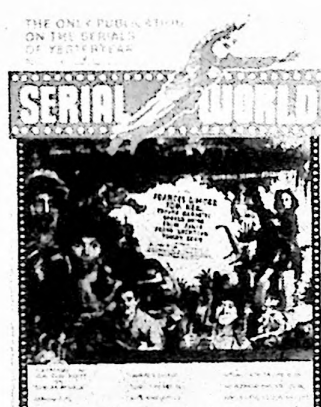
SERIAL WORLD #20 features Dick Tracy serial, Interview with Walter Reed part 2, Vintage Cliffhangers, Last Chapter for Serial Stars, Serial Showcase, Actual Serial Reviews, Serial Pin-Up, Roar Of The Iron Horse, Lone Ranger or Clayton Moore. Published in the Fall of 1979. \$3.00



SERIAL WORLD #21 features Susan Anton from The Cliffhangers TV shows. Full Color glossy reproductions of two famous Republic serial posters, Tom Steele interview, Chandu, Roar Of The Iron Horse conclusion, and more. Published in the Winter of 1980 \$3.00



SERIAL WORLD #22 features: Curse Of Dracula story synopsis, Serials On Television, Lone Ranger pilot, David Sharpe tribute, Revisiting The Lost City, Interview with George DeNormand, The Crimson Ghost, and more. Published Spring 1980 \$3.00



SERIAL WORLD #23 features Jungle Girl, Tributes to Red Barry and Duncan Renaldo, Interview With Kirk Alyn, Rocketman pictorial, Adventures of Jack Armstrong, Comic To Serial Crossovers, and more. Published Summer 1980 \$3.00



SERIAL WORLD #24 features Flash Gordon — The Film, Crimson Ghost, All American Serial Jack Armstrong, Jungle Queen, Comic To Serial Crossover, Capt. Marvel Shirt In Color, Serial Artwork, Columbia Robot Found, and more. Published in Fall 1980 \$3.00



SERIAL WORLD #25 features The Lost City, Crimson Ghost Conclusion, Comic/Serial Crossover, Serials That Never Were, Rare Color Lobby Cards, Vintage Cliffhangers, and more. Published in Winter 1981 \$3.00



SERIAL WORLD #26 features Tom Mix in The Miracle Rider, The Lost City, Republic Confidential, The Lone Ranger Rides Again, Serial Mailbag, Serial Showcase, New Serial News, and more. Published in Spring 1981 \$3.00



SERIAL WORLD #27 features Review of Serial Type Motion Picture "Raiders Of The Lost Ark," The Lone Ranger Rides Again (including seven full color lobby cards), The Lost City, The Miracle Rider, More Serial Model Makers, and more. Published in Summer 1981 \$3.00



SERIAL WORLD #28 features The Drums Of Fu Manchu, The Lost City, The Return Of The Copperhead, and more on The Lone Ranger and The Miracle Rider. Plus Auction. Published in Fall of 1981. \$3.00



SERIAL WORLD #29 features The Lost City's Explosive Climax, Batman & Robin Return, Phantom Of The Air, Interview With Buster Crabbe, Fu Manchu Continues His Reign of Terror, Rating the serial heroes, and serial evening at the Nuart \$3.00



SERIAL WORLD #30 features The Return Of The Copperhead, Phantom Of The Air, It Came From Hollywood, Caught In The Spider's Web, Serial Heroes On Record, Top 5 Serial Appraisals, Serial Night in New York, and 1992 progress report on Republic Confidential. \$3.00



SERIAL WORLD #31 features results of Serial Hero poll, The Spider's Web, The Purple Monster Strikes Again, more news on the Return of the Copperhead, and more of Serial Heroes on Record. \$3.00



SERIAL WORLD #32 features more Purple Monster mayhem, Ralph Byrd in Blake of Scotland Yard, and many more stills, several rare color posters, and more. Another 32 page issue of our full sized 8 1/2 by 11 magazine printed on high quality glossy paper. \$3.00

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FAVORITE WESTERN BACK ISSUES



ROY ROGERS AND GABBY HAYES

PLUS:

BUFFALO BILL JR.
CLAYTON MOORE
RIN TIN TIN

FAVORITE WESTERNS #1 features Roy Rogers, Dale Evans, Gabby Hayes, The Sons Of The Pioneers, Buffalo Bill Jr., The Lone Ranger, Rin Tin Tin, John Wayne, Dean Martin, Angie Dickinson, Walter Brennan, Ward Bond, John Russell, and more. Published in Winter 1981\$3.00



FAVORITE WESTERNS #2 features Hopalong Cassidy, Gabby Hayes, Jimmy Ellison, Paul Newman, Robert Redford, Katherine Ross, Wild Bill Elliott, Vera Ralston, Gail Patrick, Bill Cody, Charlie King, and more. Published in Spring 1981\$3.00



FAVORITE WESTERNS #3 features The Lone Ranger, The Durango Kid, Bob Nolan, Rex Bell, The Trail Blazers, Jack Randall, and Fred Scott. Published Summer 1981\$3.00



FAVORITE WESTERNS #4 features Tom Tyler, The Range Rider, The Range Busters, The Last Train From Gun Hill, Red Ryer, Russell Hayden, more on Bob Nolan, and more. Published in Fall of 1981\$3.00



FAVORITE WESTERNS #5 features Kermit Maynard, The Durango Kid, Johnny Mack Brown, The Range Busters, Broncho Billy Anderson, Buck Jones, and Rex Allen. \$3.00



FAVORITE WESTERNS #6 features Roy Rogers, Dale Evans, The Durango Kid, Buck Jones, Sky King, Kermit Maynard, Bob Custer, and more\$3.00



FAVORITE WESTERNS #7 features Dave Sharpe, Robert Wilke, Bob Baker, Fred Kohler, Buck Jones, and more\$3.00



FAVORITE WESTERNS #8 features Roy Rogers, Hopalong Cassidy, a special convention report, and much more\$3.00

FAVORITE WESTERNS #9 features a salute to Bob Steele by western stars Dick Foran, Lois January, Ben Johnson, Ted Wells, The Durango Kid, and more\$3.00

FAVORITE WESTERNS #10 features Buck Jones, Billy the Kid, Tom Mix, Sunset Carson, Rocky Lane, Rex Allen, Hoppy, Buzz Barton, Fred Scott, Art Acord, and Roy Rogers\$3.00

FAVORITE WESTERNS #11 features Roy Rogers Jr., Reb Russell, Kermit Maynard, Louise Currie, Gunsmoke, Lash LaRue, Bill Elliott, and more\$3.00

LATE ADDITIONS TO BOOK CLUB SELECTIONS

THE FILMS OF BELA LUGOSI by Richard Bojarski. A complete record of the actor's life and career. Hundreds of photographs, including stills from all films and extremely rare candid illustrations of the text. This is one of the most extensively researched books in the Citadel film series. This 256-page book was published in 1980 . . . \$9.00

THE FILMS OF LAUREL AND HARDY by William K. Everson. This 223-page book is a complete record of the films of this great comedy team. It includes almost 300 rare stills and the complete story of their careers. Published in 1967 by Citadel Press. . . . \$8.00

THE FILMS OF W.C. FIELDS by Donald Deschner, with introduction by Arthur Knight. This 192-page book was published in 1966 by the Citadel Press. It contains a complete record of the Fields films with credits, cast, synopsis and review of each film. There are over 250 rare stills in this book . . . \$8.00

THE FILMS OF MAE WEST by Jon Tuska, with introduction by Parker Tyler. This 191-page book includes over 200 photos and the complete story of Mae West and the films she made. Published in 1973 by Citadel Press . . . \$8.00

THE FILMS OF BETTE DAVIS by Gene Ringgold. This 191-page book was published in 1966 by Citadel Press. It includes a complete record of the Davis films with cast, credits, synopsis and critical review of each film. Also hundreds of photos . . . \$8.00

THE FILMS OF BURT REYNOLDS by Nancy Streebeck, with foreword by Orson Welles. This book is the complete record of Burt Reynolds' life and career to date. Every film in which he appeared is presented with cast, credits, synopsis and selected reviews. In addition, Burt Reynolds himself has annotated each role. The reader will become privy to inside information and will learn why some pictures are so successful and other films miss completely. Hundreds of photographs illustrate the book. In addition to stills of all of Reynolds' films there are many rare, never-before-published off-camera shots as well as candid photographs from the actor's private albums. This 256-page cloth bound, hard cover book was published by the Citadel Press in 1982 . . . \$17.00

ANNIE OAKLEY AND BUFFALO BILL'S WILD WEST by Isabelle S. Sayers. Revealing, behind-the-scenes look at legendary sharpshooter and life with Buffalo Bill's Western extravaganza. Over 100 rare photos, posters, memorabilia document Annie, Buffalo Bill, European tours, famous visitors, etc. Fascinating and authoritative text describes genuine American folk heroine, great 19th-century entertainment spectacle. This 90-page book was published by Dover Publications in 1981 . . . \$5.00

HORROR FILM STARS by Michael R. Pitts. This is the first reference work to focus on both the universally recognized great performers of the horror film genre — Karloff, Lorre, Price... — and the many important lesser featured players. Full of fascinating facts about their lives and careers — and 93 photos — it includes biographies, career reviews and filmographies. This 333-page cloth-bound, hard cover book was published in 1981 by McFarland & Company, Inc. . . . \$20.00

BAD AT THE BIJOU by William R. Horner. Movie bad guys — a literate and witty study based on interviews with ten noted heavies — Jack Elam, Neville Brand, Lee Van Cleef, Bo Hopkins, Luke Askew, Bill McKinney, Andrew Robinson, Robert Donner, L.Q. Jones, and Strother Martin. Numerous photos of each. This 165-page cloth-bound hard cover was published in 1982 by McFarland & Company, Inc. . . . \$20.00

KEEP WATCHING THE SKIES! American Science Fiction Movies of the Fifties. Vol. 1, 1950-1957. By Bill Warren. Unique and comprehensive it covers every science fiction film released in the U.S. from 1950 through 1962 (in two volumes), with inside information, background notes, witty critical appraisal, and hundreds of anecdotes. Chronological coverage includes discussion of actors, directors and producers as well as the films' content, style and, particularly, special effects. Appendices furnish full cast and technical credits. Illustrated with many unusual photos. In all, a beautifully written, absolutely complete work by probably the world's expert. (Vol. 2, 1958-1962, due late 1983). This 487-page cloth-bound hard cover was published in 1982 by McFarland & Company, Inc. . . . \$40.00

GREAT RADIO PERSONALITIES IN HISTORIC PHOTOGRAPHS by Anthony Slide. 239 stunning portraits re-create the golden age of radio. Noted historian of American entertainment Anthony Slide has provided full biographical captions recalling the great moments of live broadcasting — with Fred Allen, the Andrews Sisters, Walter Winchell, Rudy Vallee, hundreds of other immortal and less notable personalities. Introduction. Captions. This 117-page book was published by Dover Publications in 1982 . . . \$8.00

ROY ROGERS HOMETOWN PHOTO ALBUM by Elmer B. Sword. This 52-page book was published in 1982 by the Portsmouth (Ohio) Area Recognition Society. It contains over 100 photos and covers the early years of the "King of the Cowboys" especially well and also the many return visits he made to his home area. A must for every Rogers book collection . . . \$6.00

THOSE SIX-GUN HEROES by Douglas E. Nye. Follow the on-screen exploits and off-screen ups and downs of 25 B western favorites in this brand new book published in conjunction with the Six-Gun Heroes TV series now airing on many PBS stations. This book is a slick 8½ x 11 paperback with approximately 100 rare and vintage photos. Published in 1982 by ETV Endowment of South Carolina . . . \$11.00

HAPPY TRAILS by Roy Rogers and Dale Evans. The autobiography of "The King of the Cowboys" and "The Queen of the West" is their own personal story — covering not only their careers but all the peaks and valleys of their lives. Happy Trails is filled with the living faith and wholesome goodness that made Roy and Dale genuine heroes — not only on the Hollywood screen, but in the hearts of Americans everywhere. This 213-page cloth-bound hardcover was published in 1979 by Word Books. It includes a full color glossy dust jacket . . . \$8.00

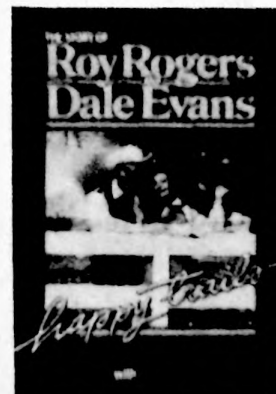
UNDER WESTERN SKIES #21 was published by Linda and Ron Downey in November of 1982. It includes features on Gabby Hayes, Richard "Chito" Martin, Sam Garrett, Paul Hurst, and more. 98 pages . . . \$3.00

CONAN THE DEFENDER by Robert Jordan. An all new original Conan adventure novel based on the comic strip hero who has more recently been featured on the motion picture screen as well. This 287-page new novel, size 5¼ x 8¼, is a Tor Book published in December, 1982, by Tom Doherty Associates . . . \$6.00

STUNT FLYING IN THE MOVIES by Jim and Maxine Greenwood. This 256-page cloth bound hard cover includes 207 illustrations. It is an entertaining look at the exciting world of Hollywood aviation, from the earliest days of the cinema to the present era of incredible flying feats. Published in 1982 by Tab Books . . . \$22.00

LAUREL & HARDY by Charles Barr. This 144-page book is a well illustrated critical appreciation of the work of Stan Laurel and Oliver Hardy, who many consider to be the screen's greatest comedy team. Published in 1968 by the University of California Press . . . \$3.00

KEATON — The Silent Features Close Up by Daniel Moews. This 337-page book is based on a ten year study of the work of Buster Keaton. Published in 1977 by the University of California Press . . . \$5.00



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